COPYRIGHT AMENDMENT ADOPTED BY HOUSE OF REPRESENTATIVES
BUOYANT MOOD MARKS ANNUAL RECORD BAR CONVENTION
OWNERSHIP AMONG TOPICS AS NAB/NRFA CONVENTION OPENS
MUSIC BOOKS TO STOCK FALL AND WINTER RETAIL SHELVES
CASH BOX INTERVIEW: WHTZ'S SCOTT SHANNON

September 22, 1984

Spotlight On Radio Programming
Los Angeles — 1984

Stephanie Mills
POWERSLAVE IS HERE!

IRON MAIDEN

A tour to break records around the world. 287 concerts over 13 months in 28 countries, including Poland, Hungary, Thailand, Tibet and India. Plus more than seven months in North America, beginning in November. Expected attendances: at least three million.

POWERSLAVE: The irresistible new album from IRON MAIDEN. Available on Capitol Records and Cassettes.

*WARNING: This album contains over 50 minutes of distinctive British metal, including the 14-minute classic, "Rime Of The Ancient Mariner."
EDITORIAL

Staying Tuned To The Future

In light of home video, cable, and music video's penetration at many levels in markets across the country, radio must be careful not to slip from its position as the dominant medium for musical entertainment.

In years past, radio became "middle of the road" to too many people. Radio playlists were too light and uncompetitive. By playing it safe, radio programming became bland and the music world in general suffered.

It is certainly commendable for station managers and program directors to strive for better ratings and advertising dollars — that's their survival. But at the same time, radio's pioneering spirit and competitiveness should not diminish, leaving the door open for other media to take over.

This week's NAB/NRRA convention marks a great opportunity for the radio community to join together in defining and addressing the requirements for effective programming through the 1980's.

Radio's strength is undeniable, and it is up to the industry as a whole to meet the needs of a rapidly changing audience. If indeed radio is to remain "red hot" as the RAB banner proclaims, then increased sensitivity to all facets of its listening audience is required.
### Album Sales 

<table>
<thead>
<tr>
<th>Week of</th>
<th>Chart Position</th>
<th>Album Title</th>
<th>Artist/Label</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/15</td>
<td>1</td>
<td>&quot;Kiss Me&quot;</td>
<td>Bret Michaels</td>
<td>28</td>
</tr>
<tr>
<td>9/15</td>
<td>2</td>
<td>&quot;Bulletproof&quot;</td>
<td>Rascal Flatts</td>
<td>19</td>
</tr>
<tr>
<td>9/15</td>
<td>3</td>
<td>&quot;The Best of Live&quot;</td>
<td>Sugar Ray</td>
<td>17</td>
</tr>
<tr>
<td>9/15</td>
<td>4</td>
<td>&quot;Show Me the Way&quot;</td>
<td>Joe Bonamassa</td>
<td>15</td>
</tr>
<tr>
<td>9/15</td>
<td>5</td>
<td>&quot;Diamante&quot;</td>
<td>Billy Currington</td>
<td>13</td>
</tr>
</tbody>
</table>

### Single Sales 

<table>
<thead>
<tr>
<th>Week of</th>
<th>Chart Position</th>
<th>Single Title</th>
<th>Artist/Label</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/15</td>
<td>1</td>
<td>&quot;Can't Fight This Feeling&quot;</td>
<td>Daughtry</td>
<td>29</td>
</tr>
<tr>
<td>9/15</td>
<td>2</td>
<td>&quot;My Heart Can't Tell Me No&quot;</td>
<td>Kelsea Ballerini</td>
<td>21</td>
</tr>
<tr>
<td>9/15</td>
<td>3</td>
<td>&quot;That's What I Like&quot;</td>
<td>Bruno Mars</td>
<td>19</td>
</tr>
<tr>
<td>9/15</td>
<td>4</td>
<td>&quot;Closer&quot;</td>
<td>The Chainsmokers</td>
<td>17</td>
</tr>
<tr>
<td>9/15</td>
<td>5</td>
<td>&quot;I Don't Want Your Love&quot;</td>
<td>Post Malone</td>
<td>14</td>
</tr>
</tbody>
</table>

### Chart activity

- **Cash Box**'s Top 100 Singles chart includes a diverse range of genres, reflecting the popularity of rock, pop, country, and R&B.
- **Cash Box** also highlights the sales success of albums and singles, providing insights into the music industry's trends at the time.
There's only one album that could follow Kenny Rogers' RCA double-platinum debut album and that's "What About Me?" - 10 spectacular new songs including the first hit single WHAT ABOUT ME? featuring the performances of KIM CARNES and JAMES INGRAM.

Kenny Rogers. All his new hits exclusively on RCA.

*Courtesy of EMI America Records, a division of Capitol Records, Inc. **Courtesy of Qwest Records
WE'RE OFF AND RUNNING IN THE RACE TO BEAT CANCER

Join us for the first annual Neil Bogart Memorial Laboratory

Night at the Races

Wednesday, November 14 5:00 P.M.
Pavilion Of The Stars, Hollywood Park

Barbra Streisand, our Honorary Chairperson and the other people on this page, are already at the starting gate. Join them for an evening of good times for an even better cause:

- Scrip betting on a private 10th Race with horses sponsored by rival entertainment corporations.
- Casino gambling for high-roller-sized prizes. Trips by private jet to exotic places, jewels, furs and dreams come true.
- An “Autumn Elegance” dinner dance.

It's all at Hollywood Park. And all to support The Neil Bogart Memorial Laboratory for children's cancer research. With your help we'll cross the finish line in this vital race.

WE'RE GOING TO CURE CANCER - YOU CAN BET ON IT!

Night at the Races Hotline: (818)500-1360
Copyright Amendment Adopted By House

by Earl B. Abrams
WASHINGTON — Amendment of the Copyright Law to revise the first sale doctrine as it applies to phonograph record rentals seems well on its way to enactment following the September 11 adoption by the House of Representatives of HR 5938.

This bill amends the Copyright Law to require approval by the copyright owner before any phonograph record may be rented or leased. The bill was presented to the House by Rep. Robert W. Kastenmeier (D-Wis.), chairman of the copyright subcommittee of the House Judiciary Committee, and supported on the floor by such other congressmen as Reps. Don Edwards (D-Calif.), Patricia Schroeder (D-Colo.), Barney Frank (D-Mass.) and Harold S. Sawyer (R-Mich.).

Earlier this year, the Senate passed SB 32 which aimed to do the same thing. Reportedly, the Senate is expected to accept the pending version, obviating the need for a conference between the two houses to iron out differences. If procedure is followed it is possible that President Reagan will have the bill on his desk before Congress recesses for the election period early in October.

Under the first sale doctrine, once a record was sold to a retailer, he could lend it, rent it, lease it, or even give it away without further payment to the copyright owner.

During the House discussion, it was contended that there are more than 200 record rental operations in the United States, leasing albums from 50 cents to $2 a day.

Buoyant Mood Marks Annual Record Bar Convention

by Rusty Cutchin
HILTON HEAD ISLAND, SC — Neither the imposing cloud cover nor the potentially disastrous effects of Hurricane Dione were able to dampen the spirit of some 500 executives and retail store managers who arrived here Sunday, September 9 for the annual Record Bar Convention.

The conventioners' buoyant mood was heightened by the chain's prospects of reaching the $100 million sales mark for the current fiscal year, which ends October 31. Executives of the retail conglomerate, which now includes Neiman's Grocery (gourmet foods) and Mid America Distributors (video software), as well as over 150 retail record outlets, saw little danger of falling short of the mark.

Citing the need for a "feedback loop — to let us know where you are," Record Bar considered significant the proceedings Monday, September 10, with a reminder to company personnel that "rather than focusing on making money, Record Bar wants to "provide the customer with a service he deserves," and to store managers that "we're looking for you to develop those people under you." The dominant theme of the convention was the "human systems" approach, which has been adopted as an integral part of Record Bar's philosophy and management training approach since Cruickshank assumed the firm's presidency from how Chairman of the Board Barrie Bergman. Training sessions at the convention focused on the relationship between technical, administrative and human systems, an organizational philosophy the company has adopted with the assistance of the consulting firm Farr Associates.

Despite the systems approach to retail management training, the emphasis remained on fun at the convention, with a full schedule of music, parties and entertainment on hand for the attendees, who traveled from as far as Idaho Falls, the chain's newest outlet, for the event, held at Hilton Head's luxurious Marriott.

Ownership Among Topics At NAB/NRBA Convention

by Earl B. Abrams
WASHINGTON — An unplanned activity, the buying and selling of radio stations, may be one of the highlights of the Radio Convention and Programming Conference being held Sept. 16-18 in Los Angeles.

This, in the opinion of informed observers, is a distinct possibility since the FCC's new ownership regulation permitting single entities to own up to 12 AM and/or 12 FM radio stations became effective Sept. 1.

The Commission's relaxation of television stations ownership, also up to 12, has been held up at the request of congressional leaders. The FCC's old ownership rules prohibited any single owner from being licensed for more than seven broadcast outlets in any of the three categories — AM, FM and TV.

Even before the FCC action, the planners of the convention-conference had scheduled two workshops on radio station ownership. One is on the purchasing and sale of radio stations; the other is on the financing for the purchase of radio stations. Expected at both sessions is record attendance.

The convention-conference, the first to be jointly sponsored by the National Association of Broadcasters and the National Radio Broadcasters Association, is brimming with meetings, seminars, discussion groups and workshops. More than 70 events are scheduled, ranging from management and operational topics to programming issues. The principal hotel is the Westin Bonaventure, with the Hotel Biltmore standing by for special programming events. Also to be used during the four-day meeting are the Sheraton Grande and the Los Angeles Hilton. Registration as of early September stood at over 2,000.

Broadcast leaders are exuberant about the meeting. David Parson, NAB senior vice president-radio commented recently: "It will be the most exciting radio event of 1984." Tom McCoy, NRBA executive vice president, called it: "The radio convention of the year."

Their enthusiasm has substance. According to industry sources, radio station revenues during the last five years rose a whopping 56 percent — from $3,172.4 million in 1979 to $5,013.5 million in 1983. The ubiquitousness of radio is noted by the number of sets in use — 478.7 million.

Music Books To Stock Fall And Winter Shelves

by Lee Jeske
NEW YORK — Although Harold Robbins, James Michener, and Barbara Cartland may not be queuing in their books to America's booksellers. From a bevy of books about the Rolling Stones, to at least three books titled Prince, to another handful of books about Michael Jackson, pop music is the subject of a large number of books being published this fall and winter.

The rolling Stones will be examined in Dance With The Devil: The Rolling Stones and Their Times by Stanley Booth (Random House), Symphony For The Devil: The Rolling Stones Story by Philip Norman (Linden Press), Satisfaction: The Story of Mick Jagger by John Aldridge (Probus), Satisfaction: The Rolling Stones Photographs of Gered Kunowitz (St. Martin's Press), and Stones Bootleg by Barry Lazell and Davydd Rees (Probus). Mick Jagger reportedly is also at work on a book — his autobiography.

The three books called Prince are to be published by Probus, Putnam (authored by Steven Ivory), and Rolling Stone Press by way of William Morrow (written by Michael Shore). While Michael Jackson is the subject of books on the lists of St.

SOMETHING TO BRAG ABOUT — Billy Bragg stopped up to Chappell/intersong's NY office to sign a copy of his "Life's A Riot With Spy Vs Spy." Here (l-r) are: Peter Jenner, manager; Irwin Z. Robinson, Chappell/intersong president; Bragg; and international manager Marylou Bierensa.

Music News

PLATINUM DANCER — Capitol recording artist Tina Turner took time out from her performing schedule to attend a party held in her honor at the Bistro Gardens. Pictured here presenting Turner with a platinum album award for her LP "Private Dancer" are (l-r) Don Zimmerman, president, Capitol Records; Turner, Bucker Manion, chairman of the board, CRI; Walter Lee, senior vice president, marketing/promotion; and Roger Davies, Turner's manager.

(continued on page 16)

(continued on page 27)
NEW YORK — New York NARAS Officers Named

NEW YORK — Russ Sanjek, retired vice president of BMI, and author of the recently released From Print to Plastic, has been re-elected president of the New York Chapter of NARAS; Ann Johns Ruckert, producer, vocal arranger and singer, who is also the chapter's representative on the Academy's National Television Committee, first vice president; Harry Hirsch, Dean of the Center for Media Arts, vice president; Alan Stecker, of Chambers Records and Video Company, vice president and treasurer; and Pat Costello, public relations consultant, secretary.

New governors appointed for a two-year term include: Stuart Ginsber, vice president, press and public relations, Showtime, Inc.; Paul Goodman, of the RCA Records engineering staff; Nancy Jefries, east coast head of A&R, A&M Records; Dick Katz, jazz pianist and composer; Joe Lopes, also an RCA Records engineer; singer, record producer and songwriter Gene McDaniels; and Alan Merril, recording artist and songwriter.

OSCAR SALUTES ASCAP — Bob Hope (center) gets together with Gene Allen (left), president of the Academy of Motion Picture Arts and Sciences and Arthur Hamilton, ASCAP vice president (and AMPAS vice president) to discuss plans for the September 21 gala film music program. Hope and numerous other film and music notables will be on hand at the Academy's Samuel Goldwyn Theater for the evening. The Academy pays special tribute to the ASCAP members who have made film music history and who have been the recipients of 117 Oscars over the past five decades.

BUSINESS NOTES

PolyGram Unveils Next CD Move

LOS ANGELES — In another move by PolyGram to market extensively and successfully the compact disc, the label is including the format in its fall dating/discount program. PolyGram will include all 500 pop and classical titles in the program for qualifying accounts. Senior vice president of CD for PolyGram Emiel Petrone explained that this will enable consumers to order compact disc titles now at nearly 5 percent off the list price and put off payment until January of next year. As a result retailers will be more likely to give the format good exposure in stores and make it available to consumers. This move along with the label's recent MTV blitz and Technics hook-up should "break the compact disc market wide open" according to Petrone. Petrone also noted that there will be more such incentives for retail and the consumer before the industry's big Christmas push.

BMI Opens Student Composition Competition

NEW YORK — BMI's 33rd annual Awards to Student Composers competition, designed to encourage young composers in the creation of concert music and, through cash prizes, to aid in continuing their musical education," is now open to students who will be under 26 years of age at the end of 1984. To date, 297 students — including five who eventually won Pulitzer Prizes — have received BMI Awards. Fifteen thousand dollars in prizes will be awarded in '84-85. There are no limitations as to instrumentation, stylistic consideration, or length of work submitted, but each student may only enter one composition, which need not have been composed during the year of entry. Entry deadline is February 15, 1985 and official rules and entry blanks can be obtained from James G. Roy Jr.; Director, BMI Awards to Student Composers; 320 W. 57th St.; New York, NY 10019.

New York NARAS Officers Named

NEW YORK — Russ Sanjek, retired vice president of BMI, and author of the recently released From Print to Plastic, has been re-elected president of the New York Chapter of NARAS; Ann Johns Ruckert, producer, vocal arranger and singer, who is also the chapter's representative on the Academy's National Television Committee, first vice president; Harry Hirsch, Dean of the Center for Media Arts, vice president; Alan Stecker, of Chambers Records and Video Company, vice president and treasurer; and Pat Costello, public relations consultant, secretary.

New governors appointed for a two-year term include: Stuart Ginsber, vice president, press and public relations, Showtime, Inc.; Paul Goodman, of the RCA Records engineering staff; Nancy Jefries, east coast head of A&R, A&M Records; Dick Katz, jazz pianist and composer; Joe Lopes, also an RCA Records engineer; singer, record producer and songwriter Gene McDaniels; and Alan Merril, recording artist and songwriter.

T-I-C-K-E-R-T-A-P-E

NEW YORK — The Independent Distributors Conference promises "one-on-one communication between independent distributors and manufacturers," Oct. 19-21 at Miami's Eden Roc Hotel, info can be had by calling Pat Daly at NARM (609-424-7404). ... Collectors of records, autographs, old magazines and other performing arts memorabilia should head for the NY Public Library's Performing Arts Research Center in Lincoln Center, Oct. 7, for its annual sale of duplicate materials from its collection. ... If they asked you, you could write a song dept... The Songwriters Guild is now accepting registration fees for its fall "The Craft of Lyric Writing," courses, to be held at its NY headquarters; call Bob Leone (212-695-8620) for details. ... The Austin Opera House will jump to the sounds of Michael Martin Murphey, Jerry Jeff Walker, Ray Willey Hubbard and many others, Oct. 5, in a gala six-hour benefit for Runaway Hotline, a toll-free nationwide hotline for runaway children. ... Gunther Schuller recently resigned as artistic director of the Berkshire Music Center.

EXECUTIVES ON THE MOVE

New Appointment At Island — Ruben Rodriguez, vice president of black music promotion, has announced the appointment of Earl Sellers as national director of black music promotion. Sellers has been with Sunshine Records as a distributor for the past two years where he was responsible for national promotion and sales.

Dulis Appointed — Andrew T. Dulis has been appointed associate director, inventory planning, CBS Records. Dulis will be responsible for interfacing with label and marketing management to develop individual product and program forecasts. He will report to Steven Shimp, director inventory planning, CBS Records. He joined CBS in 1973 and has held various positions in operations planning. Most recently he was manager, new release & inventory planning, CBS Records.

Rissmiller Named — Jim Rissmiller, a top Los Angeles concert promoter and a leading figure in the music industry, has been named to head up the Company's Music Division of the Agency for the Performing Arts, Inc. From 1964 to 1983, Rissmiller was president of Wolf & Rissmiller Concerts, producing more than 3,500 concerts throughout the United States, Canada and Asia.

Reel Appointed — Colin Reel has been promoted to the position of controller for Atlantic Records, based at the company's New York City headquarters. Prior to his appointment as controller, Reel had been an assistant controller for Atlantic and Elektra Records since July 1983. He joined Atlantic in May 1983 as a member of the Elektra transition team, having been the latter label's director of accounting since July 1982.

Lanier Named — Don Lanier has been appointed to the position of director, A&R, MCA Records, Nashville. In the five months he has been at MCA, Lanier previously held the title of director of recording. In his new position, he will be responsible for the coordination of artists and material for all artists on the Nashville roster and the day-to-day management of the division of the A&R department.

DeKorte Named — Paul DeKorte has been named vice president, music for Hanna-Barbera Productions, a division of The Taft Entertainment Company. DeKorte will be responsible for all areas of music production except composing, music supervision and utilization of rights to songs, original music, the latter being handled by Paul Kliman, currently division of the A&R department.

Change in Ability — Mona Kliman has been appointed vice president, production operations for MTV Networks Inc. She is responsible for production and budget planning, supervision of financial operations and the integration of creative and technical production activities. Prior to her production, Kliman was director of production operations for MTV Networks Inc. She joined the company in 1980. Russ Naiman has been appointed account manager, New York advertising sales, MTV Networks Inc. Before joining the company, Mr. Naiman handled the Boston territory and major New York accounts for Lifetime Cable. In addition, he has held sales managerial positions with Petry and with Top Market TV Division of Post-Newsweek Stations. He began his sales career at Metro TV Sales. In addition the company announced John C. Fisher has been named director, production management.

RCA Names Ed Mascolo Division V.P.

NEW YORK — Ed Mascolo has been promoted to the position of division vice president, contemporary promotion, RCA Records. The announcement was made by John Ford, division vice president, RCA Records — U.S.A. and Canada, to whom he reports.

Mascolo was named RCA's director, national promotion in March and kept offices in New York and Nashville. In his new position, he will be based solely at the label's New York headquarters.

Mike Becce, RCA's director, national singles promotion and Alan Wolmark, director, national album promotion will report to Mascolo as will the company's regional promotion managers.

"Ed has done an exceptional job as the head of RCA's contemporary music promotion team," said Ford. "The recent and chart successes by the Pointer Sisters, Jefferson Starship and Eurythmics, among others, are due in a large extent to the strong direction and positive attitude Ed has brought to the RCA promotion department."

Prior to joining the national staff, Mascolo was RCA's manager, regional promotion for the southeast and southwest, a position he had held since joining the company in 1975. Prior to that Mascolo spent four years as southeast regional promotion manger for Polydor Records. He started his career in 1969 as an independent promotion representative for several different labels.
Frankie Goes To Hollywood: An Overview of Britanis’ #1

by Nick Underwood

LONDON — Since national record charts began, only Elvis Presley, the Beatles and John Lennon have achieved the feat of scoring a number one hit on a number one chart simultaneously in the UK, until now. This year has seen an unknown Liverpool band emerge from nowhere, transcend a BBC ban, turn the British music industry on its head and in the last two years followed up by the one camp. The result is a varied and rewarding excursion into one’s unique songwriting.

Hot Chili Peppers, Anthony Kiedis’ special interest is the debut of The Red Hot Chili Peppers. After losing two members of the band to MCA’s What Is This?, the Chilis have been burning their local clubs with their white-hot, meet-funk sound. The Enigma/EMI album — an example of the two labels’ independence and which should test that bond — has a great smattering of Flea’s lip-smacking bass playing and Anthony Kiedis’ almost delirious vocals. While many of their live shows have been sidetracked by one or two socially questionable stage antics, this LP should capture the band a wider audience and bring one of L.A.’s best kept secrets to the masses.

RITA CARRIES ON THE LEGEND — The Rita Marley four songed here last week has been finalized and is set to be released in the Tower through Help in the Philadelphia. The tour, which features Bob Marley’s widow, Rita and The Wailers with The I-Threes is being billed as “Legend: A Tribute to Bob Marley.” “Legend” is the title of the island Bob Marley compilation disc which was #1 for ten weeks in the UK and #3 in the US. In the storage department, Marley and Bob’s manager, Don Taylor also say that there are other projects in the works including LPs of unreleased material and Bob Marley concert footage. The tour will end up here in Los Angeles at the Universal Amphitheatre on November 3.

STATE FULL OF BLUES — While the San Francisco Blues Festival has set its lineup, another major California blues celebration — the Long Beach Blues Festival — is also set for its roster. The fifth annual event was held at the Cal State University at Long Beach and includes a “who’s who” of blues artists including B.B. King, John Lee Hooker, Big Joe Turner, James Cotton, Etta James, Peter Green, Buddy Guy, Junior Wells, Clarence McGhee, Son Seals, James Cotton, Van Morrison and George McClellan. Among the artists who will participate in the Don Johnson produced show is none other than Sahlen. RETURN OF THE EVERYL-BROTHERS — The Everyl Brothers show at the Greek Theatre last week was a confirmation of the duo’s strong return to live performance, although no new material was used from their latest Mercury album “EB ‘84.” Seen at the show were such local luminaries as Van Halen’s David Lee Roth, Billy’s Billy Zoom, Van Morrison and also the late, lamented, Carla Olsen of the Teixclans. Mayor Tom Bradley also proclaimed September 7 “Everyl Brothers Day” in Los Angeles. NMPA BLACK MUSIC FORUM — The National Music Publisher’s Association is presenting a forum on Morrison & Co. to write his third book, the debut from General Chiles Peppers. A SLY LOOK — Pia Zadora and Styne Stone autograph cement blocks containing their hand and footprints to be placed in the Los Angeles Hollywood Walk of Fame.

SEALING THE BLUES — Guitarist/vocalist Jon Seals will be among the many legends performing at the upcoming Long Beach Blues Festival next weekend. The headliners will be Pink Floyd.

CLOSE TO THE EDIT — Doors keyboardist and producer Ray Manzarek has begun work on his solo LP for A&M while Doors manager Danny Sugarman has just signed with Warner Bros. to write his third book. The debut from Public on IRS is almost out and the advance copies sound great. Ex-English Beat members Dave Wakeling and Ranking Roger head up the project and the upbeat and bit percussive sound of the Beat is still apparent, the duo’s new LP is set for release on the birth of their daughter Tessa Rachel on July 3. Epstein is an officer of the Sound Advice management firm.

THE MCCABE’S LINE UP — While long-time McCabe’s promoter Nancy Covey may have moved on, producer Tim Squires has already done excellent work in putting together the showings of some of the best shows available in the L.A. area. Already signed for shows in September and October are Doc Watson on Sept. 14-16, Charlie Haden with The Minutemen opening on September 22, McCoy Tyner in a trip performance on Sept. 30, poet Allen Ginsberg on October 5, John Hammond on October 12 and T-Bone Walker on October 27.

HAPPY BIRTHDAY — Cash Box wishes to congratulate Michael Epstein and Cynthia Sheerwood-Epstein on the birth of their daughter Tessa Rachel on July 3. Epstein is an officer of the Sound Advice management firm.

Prince Gets ‘84’s First Platinum Single

NEW YORK — The RIAA certified 10 Gold Albums, three Gold Singles, 11 Platinum Albums and the year’s first Platinum Single, Prince’s “When Doves Cry,” during August. Gold albums went to, among others, The Jacksons, Bruce Springsteen, Luciano Pavaolotti and the Ghostbusters soundtrack; Platinum Albums were awarded to Ratt, Madonna, the Police and Tina Turner among others; and Gold Singles went to Ray Parker Jr., Tina Turner and the Jacksons. Year-to-date figures are 61 Gold Albums, 19 Gold Singles, 39 Platinum Albums and one Platinum Single; compared with last year’s totals of 65 Gold Albums, 39 Gold Singles, 28 Platinum Albums and one Platinum Single.

IN SUSPENDED ANIMATION — PolyGram Records has signed the L.A.-based pop-rock band Animation which will release its debut Mercuray/PolyGram LP in mid-September. Pictured at the signing are (l-r): Emel Peronne, senior vice president, press music division, PolyGram; Russ Regan, senior vice president, pop music division, PolyGram; Charles Ottaway, Astrid Plane and Bill Wadhams of Animation; and Lindsay Feldman, attorney for the band.
STUDIO PROFILE

Nashville's Scruggs Studio: Capturing The Country Sound

NASHVILLE — Since Scruggs Studio was formed in the fall of 1980, its owners Randy and Steve Scruggs have worked to establish its facilities to best suit the creative needs of their clientele.

It's location, away from the traditional recording studio area of Music Row, suits their goal to maintain a private, creative environment in which to work. Having both been brought up in Nashville's music community through the work of their father, banjo pioneer Earl Scruggs and each being members of The Earl Scruggs Revue, has made them particularly aware of the needs of musicians in the studio.

Their most recent projects include Earl Thomas Conley's latest RCA album, "Treadin' Water," and the group Sawyer Brown's debut album for Capitol/Curb Records. A new Earl Scruggs' instrument—Dool Yethers, Tina's father, is co-producer. From (l-r) are, (front row) Alan Melina, Famous Music west coast creative director, Tina Yethers, star of Family Tie Dyers and Sue Sheridan, co-writer and co-producer of Tina's recording debut tracks. (back row) Bob Yethers, Tina's father and co-producer of Tina's record; Wally Schuster, Famous Music west coast creative director; and Paul and Barry Meares, attorneys for Sue Sheridan.

The Scruggs Sound Studio, Inc. is located at 2828 Azalea Place, Nashville, TN 37204. The chief engineer is Tom Brown and Dorothy Smith is the studio manager.

Room Dimensions
Control Room — 13' x 14' Studio — 35' x 28' Isolation Room — 15' x 12'.

Tape Machines
MCI JH-114 24 track MCI JH-110 ½" 2 track MCI JH-1102 track Mixing Consoles — MCI JH-630 29 in x 24 out.

Monitor Speakers

Echo, Reverber & Delay Systems

Other Outboard Equipment
DBX limiters Urei limiters Orban Paramount Artificial audio delay, Dyna-Mite, Gates Eventide Harmonizer DBX Noise Reduction System.

Instruments Available
7½ Yamaha piano, Hammond Organ, Pender Rhodes piano, variety strings, Fender amplifiers, Ampex bass amplifier, Marshall amplifiers.

Microphones

ALL IN THE "FAMILY TIES" — Sue Sheridan, who recently signed an exclusive songwriting/publishing agreement for the world (excluding Japan and Veneto) with Famous Music Corporation, took time out from recording to celebrate her new signing. Sheridan is currently writing and co-producing tracks for Tina Family Tie Yethers; Conley, (l-r) are, (front row) Alan Melina, Famous Music west coast creative director, Tina Yethers, star of Family Tie Dyers and Sue Sheridan, co-writer and co-producer of Tina's recording debut tracks. (back row) Bob Yethers, Tina's father and co-producer of Tina's record; Wally Schuster, Famous Music west coast creative director; and Paul and Barry Meares, attorneys for Sue Sheridan.

WE FUND ROCK VIDEOS

NUCLEUS RECORDS

announces that they have acquired the exclusive U.S. rights to prove international hit ALWAYS by Marco Sison.

Radio stations can write for promotional contest.

Nucleus Records
P.O. Box 111
Sea Bright, NJ 07760

WORLD MUSIC — According to the poets, music is the universal language. Yet, traditionally, music on these shores has only been accepted when the language involved was English. Such "international stars" as Nana Mouskouri, Charles Aznavour and Demis Roussos never attained the popularity Stateside that they had in Europe and, indeed, throughout the rest of the world. Americans didn't want to hear what the French, Spanish and Portuguese, among others, wanted to be sung to in English. When a rarity like the Singing Nun hit the charts, it was just that — a rarity.

But that has changed. These days, one can hardly stumble out of bed without tripping over some European or African or South American or Caribbean musician.

In Europe, Africa, for example. Over the past couple of weeks both King Sunny Ade and Hugh Masekela played successful engagements in town — the former at the S.O.B.'s and the latter at the bill of S.O.B.'s with his new homegrown band, the Transvaal Steel Band. While Masekela is heavily influenced by American music — rock and jazz, respectively — their hybrids are distinctly African, full of complex rhythmic sets and sweet vocal harmonies. Other African bands which have performed in New York over the past few weeks include the Soweto Makers, with Sonny Okosun and Rochorou, both heavily influenced by South African music and rock — jazz, respectively, their hybrids are distinctly African, full of complex rhythmic sets and sweet vocal harmonies. Other African bands which have performed in New York over the past few weeks include the Soweto Makers, with Sonny Okosun and Rochorou, both heavily influenced by South African music and rock — jazz, respectively, their hybrids are distinctly African, full of complex rhythmic sets and sweet vocal harmonies.

Hannibal has imported two fine compilations ("Viva Zimbabve," "Zulu Jive"); and S.O.B.'s frequently brings in purveyors of juju, highlife and other African sounds. Even Bobst is featuring the Rockhouse, a club which plays both African and Caribbean sound, a club which plays both African and Caribbean music.

Europe, it seems, is looking for a new way in which to promote their music. It seems it's through use of exports.
This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
CD IN YOUR CAR — On the way from Sony is the CDX-RP, an FM/AM compact disc player for the car or other moving vehicles. This model has many of the same features found on the home CD units.

NEW FROM SCI-COUSTICS — SCI-coustics, Inc. recently introduced the IMX Dimensional Enhancer, which was made to recapture live music quality lost in the stereo playback process. The IMX unit enhances any stereo signal, including records, tapes, radio, video, television, and cable, according to Paul Kaplan, president of SCI-coustics. It is fully compatible with stereo TV and VCRs, digital equipment and compact disc and does not replace other existing components.

"The IMX is distortion-free," noted Kaplan. "There is no change in the real music, no loss of highs or lows and no hole in the middle of the sound field. The result is unprecedented realism." According to Kaplan, the IMX process is based on established scientific hearing research into the spatial qualities of sound. The IMX is said to utilize the live performance information inherent in the source material which enables the listener to hear the original spatial ambiance. "The IMX brings out a quality in music which existed when it was live, but which was held captive by the limits of previous technology," stated Kaplan. Introduced to the trade at the June 1984 Consumer Electronics Show in Chicago, advanced shipments to retailers began in April, with a manufacturers list price of $169. For more information (202) 628-2923.

LABEL WATCH — Razz Records Inc. recently announced its formation under the guidance of owner/artist Michael Razz. Razz Records will specialize in dance/ pop music, with its first release expected in early November. The new label also announced its association with French recording company MM Records. The two labels' current plans include a full release by Jeff Fox, the 12" "Dance With Me." Razz Records is currently distributed on the east coast from Boston to Richmond and is seeking distribution in other areas. The label is accepting song demos at its main office in New York (234 East 79th Street, New York, N.Y. 10021) (212) 737-8936.

THE FIVE OF THEM — Columbia recording artist Ramsey Lewis recently took time out from his tour to support his latest album "The Two Of Us." Pictured are (H): Dan D'Ambrosio, national director Jazz promotion, Columbia Records; Freddie Richardson, promotion manager black music, Columbia Records; Glenda Jackson, WDJY; and Ramsey Lewis.
REVIEWs

ALBUMS

OUT OF THE BOX

WHAT ABOUT ME — Kenny Rogers
— RCA AFL-5043 — Producers: K. Rogers, D. Foster — List: 8:98 — Bar Coded

With this new release for RCA, Kenny Rogers puts forth all the style and energy that keep him listed as one of the most popular and enduring recording artists around. From the mellow sensitivity of "Dream Dancing" to the hard-driving "Somebody Took My Love," "What About Me," is an LP packed with the legendary Rogers crossover style. With the essence of country flowing through each cut, but with a gritty rock edge, Rogers pulls out the stops to let fly some of his most sizzling tracks to date.

NEW AND DEVELOPING

FOR EVERY HEART — Dianne Reeves
— TBA 203-N — Producer: Bob Burnham

Versatile vocalist Reeves here shows off her versatility as a lyric interpreter and jazz chanteuse. The opening "Sneaky" and first single "Who Knows Where Love Goes" are both examples of tasty jazz meeting with some of the most choice pop around. The arrangements give Reeves a chance to really shine and the backing musicians are some of the best jazz-pop players to be heard. Should work effectively as pop, B/C, A/C and of course jazz.

SINGLES

OUT OF THE BOX

BARBARA STREISAND — (Columbia 38-04605)
Left In The Dark (5:28) — (Lost Boys Music/BMI) (J. Steinman) (Producer: K. Coppelman)

A dramatic ballad from Barbara Streisand's "Emotion" LP for Columbia, "Left In The Dark" proves that Streisand stills heads the list of mood-making songstresses. With characteristic panache, Streisand delivers full flight vocal of her inimitably sensational ability. The tune is rich with tenderness, but with a demanding lyric that gives it an added zest. Resounding piano and percussion drive this vibrant cut from start to finish, lending a soulful intensity. Certain CHR fare, "Left In The Dark" is sure to mark another in the long line of Streisand ballad gold.

NEW AND DEVELOPING

BEAU WILLIAMS — (Capitol B-5395)
You Are The One (3:58) — (Screen Gems EMI Music) — (Beau Williams Pub/BMI) (Winslow Ch R Produ.) (Alan Ansoni)

Soulful crooner Williams turns in a beautiful vocal performance on this slick ballad. In the classic R&B mode, Williams shines with an emotional and powerful lyric and melody. Lush instrumentation and a slow dance beat are certain to make "You Are The One" a B/C and A/C hit. Off of the "Beau-dacious" LP, "You Are The One" should give Williams the momentum he needs to become an industry force.

FEATURE PICKS

ILLUSTRATED MAN — Illustrated Man — Capitol MLP-15020 — Producer: John Punter — List: 8:98 — Bar Coded

This new act on the Capitol label is composed of veterans of such bands as Gang of Four and Gary Numan. The sound is fresh for 1984 with the popping electronics of Roger Mason and the urgent vocals of Phillip Foxman. Drum artistry of Hugo Burnham and Robert Dean's Guitar are also of note. "Illustrated Man" is a dance banger with dusting tunes, from the slap happy "Just Enough to the current single "Head Over Heels," a sure-shot progressive rock rave and certain dance club winner. Illustrated Man is a British export to keep an eye on.


The band's title is more than apt as this jumping disc proves. Snappping funk rhythms meet speedy punk lyrics with the result an intimidatingly and highly-danceable unique style of music. From the textured "True Men Don't Kill Coyotes" to the mellow "I Don't Know What You Love Me," the Chili Peppers take their slam-funk jams to the limit. A sure thing for new music formats as well as college stations, given a chance this band could be huge.

VELOCITY — The Vels — PolyGram 822 401-1 M-1 — Producer: Steven Stanley — List: 8:98 — Bar Coded

This debut from the Phily-based Vels is a rich slice of American pop in the same vein as the most melodic B-52s. Though the trio relies strictly on Linn drum tracks, the vocals of Alice DeSoto, Charles Hanson and Chris Larkin work so harmoniously that the strength of the songs and their arrangements lead the way. The opening "Tell Me Something" displays danceable pop sensibilities while "Coming Attractions" shows off DeSoto's plausible voice and the band's penchant for catchy-but-quirky melodies. A strong new music debut that could break on CHR.


The Nobodys' debut for Capitol is a varied and sonically sophisticated effort which blends straight-ahead rock with the wit of Oringo Boingo and the aural technique of the best British synthesizer music. Lead vocalist SafeWay Goya is a talented and effective frontman and the band's strengths are in his vocals and lyrics and versatility. The best cuts like "What Can I Do" and "The Gang On Fortune Hill" make good use of the band's slick adaptability.


After the release of the often droning and cathartic "My War" earlier this year, L.A.'s Black Flag returns to vinyl with the explosive "Slip It In." Henry Rollins, Greg Glenn, et al again prove that raw energy and burning speed can captivate an audience very well as on the title track "Wound Up." The best example of the style is on the two-minute "My Guetto," Rollins' wails and Ginn's guitar histrionics are testament to the fury and the power still left in the hardcore scene. Immediate new music and college adds.

KOKO-POP (Motown 1759MF)
I'm In Love With You (3:58) — (Bobete Music) — (Koko-POP Music/ASCAP) — (Stone Diamond Music) — (Chris Powell Music/BMI) — (Powell-Philmore) (Producer: Chris Powell)

This hyper-porcuive funk/pop track from Motown's Koko-POP is a sure thing for extended B/C and club play. Off of their debut LP, "I'm In Love With You" features an emotionally charged lead vocal and syncopated rhythm track that should tap a variety of listeners. With one highly-charted single already under their belt, Koko-POP should gain a substantial following in the wake of this track.

FREDDIE MERCURY (Columbia 38-04860)

A driving synthesizer punctuates this charging dancer from Giorgio Moroder's Metropolis soundtrack LP for Columbia. With a potent and cutting vocal Queen's Freddie Mercury offers some of the most powerful singing in recent years, giving "Love Kills" a particular urgency. The high tech instrumentation characteristic of the Moroder sound are certain to shake dance floors worldwide, ensuring "Love Kills" a position on dance club playlists in coming months. A CHR must.

FACE TO FACE — Epic 34-04582

After the success of "10-9-8," Face To Face returns here with a modern music dance track that merges with the machine gun drums and sleekness-of-hand production of Arthur Baker. Laurie Sargent's biting lead vocals race to keep up with the lyrics and speeding tempo as "Under The Gun" should be another club favorite for the group. Underrated and tasty lead guitar plays around and under the beat and the backing vocals keep time with the cut's catchy-phrase. A sure bet for B/C and CHR play.

MATTHEW WILDER (Private J 254-0417)
Bouncin' Off The Walls (3:30) — (Streetswize Music, Buchu Music/ASCAP) (M. Wilder) (Producers: P. Bunetta, R. Chudacoff)

"Bouncin' Off The Walls" is the title track from Matthew Wilder's new LP for Private J, one that is certain to garner plenty of dance club play. With a galloping salsa beat and Wilder's racing vocal, "Bouncin' Off The Walls" has a spaced dance tempo that demands dance action. Keeping pace with his previous chart climbers, Wilder puts forth some high energy with this cut, a tune that is sure to win more listeners to the growing Wilder record buying public.

SHANNON (Mirage 7-99075)

After a series of smash hits that began with last year's major multi-format hit "Let The Music Play," Shannon on this single shows that she is also a sensitive and effective interpreter of ballads. "It's You" is a mainstream slow song that Shannon transforms into a moving and appealing B/C/CHR dance. Also antepotes to her established reputation as a club favorite, "It's You" should help carve out a substantial niche for this talented vocalist.

Cash Box/September 22, 1984
AUDIO/VIDEO

KEY VICTORY — Dark Victory, starring Bette Davis and George Brent, is just one of the classic films released by Key Video as part of its 25th Gold Collection.

15 (seems like ya’ just can’t utter the word “exclusive” any more without mentioning MTV in the same breath). The commercials will air 40 times between the offerings, with two different sets of each commercial. The push is retail oriented, and the commercials are under the supervision of PMV-U.S. senior vice president and general manager, Len Epand, whose long-form videocassette campaign is no secret in the industry. Led by a former Beatle, it is the prime purveyor of this new medium. Adam Thiel, in charge of all video sales, says the cassette will be promoted on the MTV commercial include the ABC video/cassette Mantrap — an hour-long spy movie with concert footage interspersed; A Hot Summer Night. With Donna, the full length version of Donna Summer’s HBO special; Exit/Stage Left, rock band Rush’s Canadian concert special (which includes animation, rear screen projection and special effects), along with several live-in-concert programs such as Roxy Music’s The High Road, Rainbow’s Live Between The Eyes and the Eddie Money/Dead Or Alive Bridge (directed by Steve Barron). All the videocassettes are available in VHS Stereo and Beta hi-fi, retailing at $29.95. Airing on the commercial on MTV is, in accord to Epand “the perfect outlet” for these new products, and the “environment” provides added “marketing intelligence and muscle.” RCA/Columbia president Robert Blattner is quoted as saying that the cooperative efforts of the two companies “bring twice the enthusiasm and creativity to what we do.” The commercial was directed by Richard Camp and line-produced by Gillian Gordon and McG Hunelew for Hunelew Productions, it stars model Lisa Thornhill and character actor Kim Chann, and was produced by Epand in consultation with RCA/Columbia pictures Home Video director of marketing Valery Kountze.

FASHION VIDEO — Ted Turner’s got other things up his sleeve besides his new music video channel. His Superstition WTBS is planning soon to move into the area of fashion video — a fashion video, that is — with a new show called Celeb. Tape started to debut in January of 1985. The show was created by Richard Entertainment and it incorporates “fashion vignettes” with the stars, with will be similar to the fashion videos/Pitch Video Companys “First Run.” VHS and Beta versions of the show will be available. The show is directed by Tim Lomax and it consists of four important elements to attract viewers. The videos are to be shot to be contemporary in style (some feel video music in general are limited more than fashion clips), but to be used as a fashion video. Interviews with Boy George and Cyndi Lauper have so far been scheduled for the first installment of Images (airing three times in January), with videos from such design houses as Norms Kamali, Will Smith, Lloyd Allen, catalina, Antz and sty/love, among others.

MUS VD NEWS — Already in rotation on MTV is the new clip from the Fixx, Are We Ourselves. The video was shot in England by the Doppelpanger Video Company, directed and produced by Rupert Hine and Jeanne Olsson. Considering the song’s interpretational question, England’s Jordrell Bank, one of the largest radio telescopes in the world was chosen as the clip’s location. The telescope is used primarily in the search for intelligent life (in the cosmos, I mean). Billed as the first video album, Bee Gee Barry (GibB) has created a one-hour video special to complement the release of his first solo LP for MCA Records, “Now Voyager.” The video, produced by Green Back Films, began shooting in Florida last month and continues through late September. A short documentary of the film is also being made. The Teddy Pendergrass video for his single “You’re My Choice Tonight (Choose Me),” a montage of scenes from the Allen Rudolph film, Choose Me, has been banned from NBC’s Friday Night Videos show. The clip is considered “too hot and too suggestive” by NBC’s Standards and Practices Committee. It was submitted by the network on Friday, September 7th. A video short for the Triumph Films, RCA/ERATO film of Bizet’s Carmen, which opens in New York September 20 at the Cinema Studio and in Los Angeles October 12 at Mann’s Fine Arts Theatre. The video will air on cable TV and runs for four minutes and 16 seconds. It was produced by Bill Little and directed by Bob Radler...Morrocco Records recording artist Jakita has completed a video for the single “Hell Is On The Run,” produced by John Watson for JVC Music Corporation. The clip was shot on location in some of L.A.’s seeder neighborhoods, where a burned out church was used as the principal backdrop. Post production was provided by the Post Group and Compact Video.

gregory doobrin

TOP 15 MUSIC VIDEOS

1. MISSING YOU John Waite (EMI America) 1 7
2. DANCING IN THE DARK Bruce Springsteen (Columbia) 3 6
3. WHAT’S LOVE GOT TO DO WITH IT Tina Turner (Capitol) 4 8
4. IF THIS IS IT Huey Lewis & The News (Chrysalis) 2 7
5. LET’S GO CRAZY Prince (Warner Bros.) 8 3
6. SHE BOP Cyndi Lauper (Portrait) 11 2
7. ONLY WHEN YOU LEAVE Spandau Ballet (Chrysalis) 5 5
8. CRUEL SUMMER Bananarama (London/PolyGram) 13 10
9. DRIVE The Cars (Elektra) 12 3
10. THE MORE YOU LIVE (THE MORE YOU LOVE) A Flock of Seagulls (Jive/Arista) 13 2
11. CARIBBEAN QUEEN Billy Ocean (Jive/Arista) — 1
12. RIGHT BY YOUR SIDE Eurhythmics (RCA) 9 4
13. DYNAMITE Jermaine Jackson (Arista) 7 4
14. GO INSANE Lindsay Buckingham (Elektra) — 1
15. INFATUATION Rod Stewart (Warner Bros.) 6 9

BMI “Million-Airs” Honored

NEW YORK — BMI held a pair of luncheons — one in New York, one in Los Angeles last week to honor those writers and publishers whose songs have been broadcast more than one million times in the U.S. as of December 31, 1983. BMI’s repertoire includes nearly 600 “Million-Air” songs. The new additions to this exclusive club are:

$4,000,000
After The Love Has Gone David Foster, Jay Graydon/Blackwood Music/Foster Freeze, Music/Inc./Garden Rake, Music/Inc./Rivind Music, Inc.
All By Myself Eric Carmen/Serge Rachmaninoff (PRS)/Camex Music, Inc./Macusa Music, Inc.
All My Loving John Lennon (PRS)/Paul McCartney (PRS)/Maclen Music, Inc.
Biggest Part Of Me David Pack/Robbie Robertson
Come A Little Bit Closer Tommy Boyce/Wes Farrell/Bobby Hart/Morris Music, Inc.
Country Boy You Got Your Feet In L.A. Dennis Lambert/Brian Potter/Duchess Music Corporation
Do That To Me One More Time — Tony Tennille/Moonlight and Magnolias, Inc.
Dueling Banjos — Arthur Smith/Combine Music
Feels So Right Randy Owen/Maypop Music
Funny How (Time Slips Away) Billy Nelson/Tree Publishing Company, Inc.
Get Back John Lennon (PRS)/Paul McCartney (PRS)/Maclen Music, Inc.
Hey Baby — Bruce Channel/Margaret Cobb/CBS U.S. Records Inc./L. & M. Music, Inc.
Honky Tonk — Billy Butler/Bill Doggett/Henry Glover/Clifford Scott/Shawn Shepherd/Lisp Music Publishing Co./W&K Publishing Corporation
I Don’t Need You — Rick Christian/Bootech Music
I’ll Never Love This Way Again — Will Jennings/Richard Kerr/Irving Music, Inc.
I’m Gonna Make You Love Me — Kenneth Gamble/Leon Huff/Jerry Ross/Downstairs Music Company/Unichappell Music
It’s Not Right, But It’s Alright — Chaka Khan
I’m Movin’ — Hank Snow/Unichappell Music, Inc.
I’m Sorry — Dub Albritton/Ronnie Sell/Champion Music Corporation
Lead Me On — Allen Willis/Irving Music, Inc.
Lonesome Night — Neil Sedaka/Entelo Music
Long Train Runnin’ — Charles Johnstone/Warn/Tamerlane Publishing Corporation
NO SMALL CHANGE — Lionel Richie’s video for “Penny Lover” the fifth single from his “Can’t Slow Down” LP, cost $275,000 to produce. The clip is currently being edited under the supervision of director Bob Giraldi and will air soon on MTV. Pictured are Richie and dancers.
WALLINGTON RETURNS Bop pianist George Wallington (†) putting the finishing touches on his second LP in two decades, a follow-up to "Virtuoso George Wallington, Chris- tening" (Giant 9-10288), released this month by Nippon Columbia of Japan. With him is producer Max Wilcox.

apt for Mingus, because aside from being a great jazz composer (and "jazz" was very much what he considered), and a great bandleader, he was a great maverick and shaker. He stubbornly did things his way—he started his own labels when he felt (often) that the record companies of the world were against him; he started his own jazz festival when the Newport organization didn’t please him; he refused to put certain recordings on the market at all; it was a project he felt musicians on stage (occasionally punching them or cursing them out or throwing things at them, as well); he wrote a lengthy, sexually-explicit auto-biography—curn- mary—it was a project he felt musicians on stage (occasionally punching them or cursing them out or throwing things at them, as well); he wrote a lengthy, sexually-explicit auto-biography—curn- mary—it was a project he felt

WEIGHTY MUSSEL (CBS 25006-1) 14.98

FANFARE KITTY HAWK (Zebra 5001) 23.50

AUTUMN GETTER HANNON (Windham H/W/AH-WH-1012) 27.76

EAST COASTING — No, not the column published weekly in a popular music trade, but the record label released after a 1967 composition by the Mingus East Coasting—begun by Frederick Cohen and Mingus’ widow, Susan—is out of the box with an impressive double-album reissue of “Music Written For Monterey, 1966. Not Heard. . . Played in its Entirety, At UCLA.” Originally released in 1966, on Mingus’ own label, Charles Mingus Enterprises, the album sold a couple hundred copies before it disappeared—Mingus wanting to be afraid securing a second pressing. Mingus wanted to reissue the LP in the 1970s—when he was at the height of his popularity—but when he tried to sell the rights to Capitol, where they were being stored along with over a dozen other Mingus tapes, he was informed by letter that the tapes were just too much evidence of Capitol destroying priceless Charles Mingus material. It failed. Before the Mingus died of ALS in 1979, he was one of his last wishes was in jazz. The term “force” is particularly

ON JAZZ

AN ENGINEER OF SOUNDS — Jimmy Stewart & Kunito — Cadence Jazz CJR 1018 — Producers: Jimmy Stewart, Jeff Reed, Bob Rusch — List: 8.96

JAZZ

Pete Dotson, an odd venues, his widow, Susan—is out of the box with an impressive double-album reissue of “Music Written For Monterey, 1966. Not Heard. . . Played in its Entirety, At UCLA.” Originally released in 1966, on Mingus’ own label, Charles Mingus Enterprises, the album sold a couple hundred copies before it disappeared—Mingus wanting to be afraid securing a second pressing. Mingus wanted to reissue the LP in the 1970s—when he was at the height of his popularity—but when he tried to sell the rights to Capitol, where they were being stored along with over a dozen other Mingus tapes, he was informed by letter that the tapes were just too much evidence of Capitol destroying priceless Charles Mingus material. It failed. Before the Mingus died of ALS in 1979, he was one of his last wishes was in jazz. The term “force” is particularly
BMI “Million Airs” Honored

(continued from page 14)

Music Books To Be Highly Visible Through Fall And Winter

(continued from page 5)

Music Books

ON THE RIGHT TRACK — RCA Recording artists I.R.T. recently played NY’s Down Under club, where their song took new single “Made In The U.S.A.” The trio is seated here, (l-r): Ruth Dawes, Steve Sells and Heidi Dudley, listening to (l-r): Steve Stoff, field promotion representative, RCA; Wendy Goldstein, A&R talent manager, RCA; and Wendy Williams, regional promotion representative, RCA.

We’ve been trying to do the last couple of years is do a whole lot more training. We’ve got people from Farr Associates, a consulting firm, helping us train and a lot of our office people are also doing some training.

Cash Box: What are some of the benefits you’ve seen from the training programs you’ve initiated?

Bergman: People feel better about themselves, they feel better about where they work, and as a result they work harder and more productively. They make more money. It’s just a better place to be and work. That’s the whole human systems program, and almost all the training we do is rooted in the systems area, because our goal is to make our people are good operationally, they’re good technically. So what we’re trying to do is get them to a place where they understand the systems and understand other people better.

Cash Box: How did you get interested in diversifying into gourmet foods?

1984 Record Bar Convention

(continued from page 5)

Bergman: Three or four years ago when the business really got bad, I started thinking, what if people really did stop buying records, what would we do? And since I’ve always viewed our stores as places to buy records, we saved our money to buy records, we had to find other kinds of people and other kinds of products and other kinds of markets.

Cash Box: Why did you choose to go into distribution at the video end?

Yearbooks will be available in the way of The Rock Yearbook 1985, edited by Al ABKCO Music/Unichappell Music Book of Rock Video, edited by Michael Shore and Video Rock by Sue Rawkins (Morrow); picture books in the way of The Album Cover Album: Volume III, edited by David Howells and Roger Dean (St. Martin’s) and Rock Archives: A Comprehensive History of Rock Music, edited by Michael Mason (Scribners) and The Encyclopedia of Folk, Country & Western Music by Irving Sandler and Grelun Land (St. Martin’s).

There will also be a large number of pop history books and anthologies of various sorts, with Russ'Elders, 1984 Video/Rock, 5th Edition, and Bob Doerschuk’s Rock Keyboards (Morrow).
Spotlight On Radio Programming 1984

Networks Find Effective Hit Radio Programming No Easy Task

by David Adelson

LOS ANGELES—As radio continues to change and evolve, and as new formats gain new importance and positions of dominance, networks and program suppliers must continually make changes. Across the board proliferation of hit radio and the subsequent effect that proliferation has had on other formats, has led to many networks re-evaluating programming strategies.

The growing amount of contemporary hit radio (CHR) crossovers among artists that in the past have been relegated exclusively to other formats has added a new perspective to programming. Dave Roberts, vice president and director of programming for the RKO Radio Networks, who puts the program directors of the networks and the program suppliers in a rather precarious position. Roberts believes that due to the amount of crossover to hit radio by major artists, there has been considered "fringe," it is important for programming to remain as mainstream as possible. "Take the Hot Ones and Live From The Record Plant where you have to look at the artist very carefully. For example, if you feature a new up and coming CHR group like Ratt for example, what will happen to your AC stations leaning CHR? Those guys will go crazy if you do an hour of interview and music with Ratt. It's a good band but you have to stay mainstream.

Roberts cited some difficulties involved with such a guest for mainstream artists. "What does it put us in competition for the same handful of artists. We really can't stake out camps and say, 'this group of program suppliers is primarily looking at the CHR format and this group is looking at the CHR format and these guys are AC,' because essentially once you get to the top of the charts, we're looking at the same artists.

Roberts elaborated, "It's circular because you have a situation where not only have the CHR stations leaned to the right to pick up Iglesio, they've leaned to the left to pick up Quiet Riot, Twisted Sister and Ratt. However, the artists themselves, with an eye on marketing, have done what AOR used to call selling out: They're doing a lot of the more accessible material for CHR.

The networks, if you take a director of programming, things get complicated in AOR programming as well. You still have AOR stations that pride themselves in staying away from the CHR genre and if you get a little too pop for them, then there's going to be a problem. So with everybody doing crossovers, it's difficult zeroing in on the artist that most typifies the bulk of your CHR and AOR affiliates."

Norm Patitz, president of Westwood One also believes that providing both AOR and CHR formats with successful programming is a matter of providing programming with the right mainstream artists to the one that can appeal simultaneously to both formats. "I think a good example of that could be the Superstar Concert Series," he remarked. "It has to be the biggest reach on radio, airing on over 430 stations. The show has a humorous list of CDs commanded and so far is a little top pop for them, then there's going to be a problem. So with everybody doing crossovers, it's difficult zeroing in on the artist that most typifies the bulk of your CHR and AOR affiliates."

"In a very brief," said Jayne Kennedy, executive producer of the network's "Singles" show. "We're trying to fill," said Kennedy, "in a network structure there are so many people and so many shows that I think the needs of one particular show or group of stations get lost. That's something we hope to fulfill since we're a small company."

Griffith believes that despite tough competition from the larger companies smaller outfits have a definite void to fill. "I don't want to say that networks in general are insensitive because some of them are not. There are some problems where the networks are little bit out of touch with what the local guys need and that's the gap we're trying to fill." Griffith added, "in a network structure there are so many people and so many shows that I think the needs of one particular show or group of stations get lost. That's something we hope to fulfill since we're a small company."

Griffith wants to avoid the word syndicator when referring to his plan to produce and distribute the new show. A Night On The Road. "I want to become a program supplier directly to the stations with this series. A syndicator is looking to sell inventory and anything in the programming schedule. Maybe that's not the way things work with all syndicators but that's what we're trying to avoid."

"I think in a lot of ways we have been

NRBA/NAB Agenda

PROGRAMMING 1984, KRO—Pictured here after a recent interview at the KRO studios in New York, are (left) Dave Roberts, vice president, director of programming and (right) John Farnham, host of The Little River Band.

PROGRAMMING 1984, CBS—Pictured after a recent taping of Radio/TV's Top 40 Satellite Survey are (l-r): Robert Kipperman, vice president and general manager of Radio/Radio Dan Ingram, the show's host, Frank Murphy, director of programming and executive producer of the network's weekly Top 40 "countdown" show.

Small Companies Are Surviving Despite Increasing Competition

by David Adelson

LOS ANGELES—At a time when network participation in the distribution of long form programming has reached new highs and programming of all types by various syndicators and program suppliers is virtually flooding the radio market, there are still some smaller companies that continue to survive and thrive. With costs rising as new technologies are unveiled, can a small program supplier or syndicator continue to effectively compete in an extremely competitive marketplace?

"It's tough," said Patrick Griffith, president of PG Productions. The program supplier produces such shows as Live From The Record Plant, Captured Live, Live In Concert and What's Hot In Hollywood. In addition PG is developing two shows, Hit Line and A Night On The Road, which will mark the companies first foray into the world of program distribution. According to Griffith, "Some networks have left a bad taste in some of the affilieates mouths. I mean there are some cases where you can't just take the concert series, you have to take the Chevy, the Buick, the house down the street and the kitchen sink too."

Griffith believes that despite tough competition from the larger companies smaller outfits have a definite void to fill. "I don't want to say that networks in general are insensitive because some of them are not. There are some problems where the networks are little bit out of touch with what the local guys need and that's the gap we're trying to fill." Griffith added, "in a network structure there are so many people and so many shows that I think the needs of one particular show or group of stations get lost. That's something we hope to fulfill since we're a small company."

Griffith wants to avoid the word syndicator when referring to his plans to produce and distribute the new show, A Night On The Road. "I want to become a program supplier directly to the stations with this series. A syndicator is looking to sell inventory and anything in the programming schedule. Maybe that's not the way things work with all syndicators but that's what we're trying to avoid."

"I think in a lot of ways we have been
Spotlight On Programming 1984

Hit Radio: The PD's Speak

by Peter Holden

LOS ANGELES — The radio format that has strengthened its hold in markets of all sizes over the last year has been contemporary hit radio. While the "hot hits" programming formula has always been at the forefront of radio since the heyday of Top 40 on the AM band, never has hit radio been so dominant with across-the-board demographic appeal. Many factors have contributed to the increased muscle of CHR. Better marketing techniques, more emphasis on targeted age personalites and stronger overall music have all played a part in making this the leader. In America, in conjunction with our special on radio for the NAB/NRBA convention, Cash Box spoke with the PDs of some of the biggest stations in the country in order to assess some of the format's strengths and potential difficulties for the present and the next 12 months.

Of the many PDs we spoke with, the unanimous vote is that what is the greatest strength for the format goes to the generally good quality of the music. Mike Phillips, program director for San Francisco's KSRO, commented that his station has seen significant growth over the last couple of years on CHR has been that the music has gotten better. "It's the best we've ever seen," he said. The competition for CHR stations has improved naturally the overall audience has grown. "You see more development of talented air personalities which seems to be playing a larger role in the program directors' plans," Steve Casey, longtime PD of the iHeart Network's KQFM in Milwaukee, Wisconsin, said. "The most important element is the music, although at WLS it is not so far out in the development of a new feature called 'The Morning Show.' We try to gear it in those listeners who want more than just a jock box. As a result, we are able to give them a better and more musical entertainment package." Program director at Boston's WXKS and WZUK in Los Angeles, said that the music is "just not good for the show. We need something more." Lamm remarked, "For a company starting out with a new program. It costs too much to do a good quality program and then to market it." As technology continues to create new ways of producing and supplying pro- gramming, the role of the smaller program supplier and syndicator will continue to change. Whether or not the criteria of quality programming and strong affiliate relations it's enough to sustain smaller companies in an era of large company domination remains to be seen.

Some of the other strengths of the CHR format include its ability to cross over to other demographics and its appeal to a younger audience. "The music is very cool right now," said Greg Woman, program director at Chicago's WLS. "It's not just for the kids anymore." Woman noted that CHR stations are increasingly targeting urban audiences with their music. "We're trying to play what's hot in a given area. There are so many different tastes in New York that you can't just get around urban. You can skate around AORs a little easier." WLS's Steve Casey says AOR stations as limited competition to CHR. "We get less AOR competition because AOR is more about the same thing. CHR searches for the least common denominator and presents those things that appeal to both kids and parents. The two philosophies don't mix, I'm a supporter of the belief that CHR is the future of radio. We can't be true to ourselves. You can't simultaneously be a counterpart to established culture and still do be a part of the CHR phenomenon." This is in regards to AOR's aiming primarily for the age 15-24 market. At that age demographic we share the audience with AORs, but overall we have a larger quantity of competition from the A/Cs because there are so many of them in Chicago." Competition for the CHR audience is one of the central obstacles that program- mers will have to deal with in the next year and primarily it will come from the many new stations that are entering the format. White explained, "What is happening right now is that too many people are jumping on the CHR bandwagon and corporate broadcasters are seeing that CHR is a hot thing and they are going for it. The CHR stations are doing a bit better because they don't really get into the market and try to find new station's market needs are. The new way that radio is tuned into the A/C format a few years ago, those same people are burning out CHRL." Thus, success for CHR programmers is seen as a "Law of the jungle" and in this competitive environment, we will see. White explained, "There is no formula for each individual market; some markets require a more AOR slant, some markets require more of a mixture of urban and Top 40. Some markets are just asking for hits. We must try and see the available holes and then go for it."
<table>
<thead>
<tr>
<th>Procter Productions Inc.</th>
<th>Where the stars come to Talk and Play because our audience Listens.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>“LIVE FROM THE RECORD PLANT”</strong></td>
<td></td>
</tr>
<tr>
<td><strong>“LIVE IN CONCERT”</strong></td>
<td></td>
</tr>
<tr>
<td><strong>“CAPTURED LIVE”</strong></td>
<td></td>
</tr>
<tr>
<td><strong>“A NIGHT ON THE ROAD”</strong></td>
<td></td>
</tr>
<tr>
<td><strong>“HIT LINE”</strong></td>
<td></td>
</tr>
</tbody>
</table>

**RUTH ROBINSON’S**

**“WHAT’S HOT IN HOLLYWOOD”**

*Come to our Sweet Suite #11-224 and talk to us about what’s new for your audience in ’85.*
YOU'RE INVITED TO MEET THE STARS AT RKO'S RCPC CONVENTION PARTY!!

You've heard them. Your audience has heard them. Now you can meet them... the stars that make the RKO Radio Networks sparkle with success. Join us aboard Starship RKO, Monday Sept. 17th from 7-10 PM at the Los Angeles Biltmore Hotel, Suite 10337.
JOHN GABRIEL
Dr. Seneca Beaulac of "Ryan's Hope," and host of 60 madcap seconds of "Soap Opera Update."

GIL GROSS
RKO TWO News Correspondent and Co-host of "Newsmakers on Air."

JOHN LEADER
Host of RKO's weekly four-hour Top 40 "Countdown America."

DAVE ROBERTS
Host of "The Hot Ones," a weekly one-hour CHR program of music and interviews.

CHARLEY STEINER
Anchor of RKO ONN's sports reports, commentaries and sports specials.

It's a party you won't want to miss!!!
and syndicator, has channeled a considerable amount of energy into the production and clearance of top quality CHR programming. "Three or four years ago there wasn't any hit radio and Top 40 was presumed dead by many, so we conseq- uently didn't pay much attention to it. With hit radio becoming much more of a factor than stations, it follows that it will be much more of a factor with advertisers. So naturally we look much more carefully at the format. At this point we would have to be deaf, dumb and blind not to pay attention to it."

According to Robert P. Kipperman, vice president and general manager of WSAR Radio, "we have increased our programming considerably to keep up with hit radio. With the start of our programming hit radio two years ago, we did around 36 hours of long-form program- ming for the year. We have extended now over 700 percent in long-form program- ming for 1985. An example of that would be our Top 40 Satellite Survey with Dan Ingram. We see additional long-form programming as the years continue. We feel this is where the market is and this is where we can fill a void.

Kipperman emphasized that the dilemA of finding suitable talent for CHR long- form programming is often resolved by the fact that hit radio stations virtually all have us sit back in an office and say this is the programming we should be providing if we have the DJ's. What we have done is set up a programming directors' council so that we are in contact with PD's who are affiliated with Radio on a constant basis. We ascertain from them what programming requirements they need and what artists they want in a schedule. The DJ's just making that decision here in New York, it would be foolhardy for us to do that.

We have expanded our special programming for the ABC Radio Networks, agreed. "What we try to do here is mirror what stations are currently doing. We're not here to invent new formats or new shows. It's pretty much everything that has been suggested or tried or brought to us by either our own people or outside people. We're always trying to stay in touch with the affiliates."

Long-form concert programming as an area that has consistently met with resistance form CHR programmers. "If it's Duran Duran, they'll take anything you can give them. If it's one of the supergroups, they'll tolerate it. But if it's an artist that has two singles, there still is resist- ance to give you that much time. I mean they still want to play the hits." Lochridge agrees with other network executives that the key to long-form programming on CHR remains the proper choice of talent. "I think you always must walk the tightrope of providing somebody who is mainstream enough to appeal to either spectrum."

Frank Cody, program director at NBC's Young Adult Radio Network, The Source, cited the existence of hybrid stations. "There are those stations that its original charter, to first start programming from the network. The network has done two prototype live call-in shows from England featuring the Fixx and the Alan Parsons Project. "Five or six years ago a show like that would have been relegated to AOR programming," he claimed. "Now that CHR is so entertain- ment oriented and with the networks responding to the stations new requests due to satellite dishes, more live program- ming in the kind of thing I think we can expect in 1985." Cody mentioned The Source's "Starsearch," but of a show entitled Live From The Hard Rock Cafe, and stated that more details would be forthcoming. "I can say that this is not just another concert show."

The Source programmer felt, "a good example of how the complexity has changed is the clearing of a Cyndi Lauper special. He claimed that if a source AOR affiliate turned down the Lauper special, the Source would then meet with Lauper's people to see a different angle. "With a Cyndi Lauper, we would probably turn to a CHR station. She's an across- the-board hit. She's a hit on CHR, on AOR and on AC."

Cody warned that people should be careful not to categorize themselves too strictly into a particular format. "Ordinary listeners don't use the terms AOR, CHR, AC. Those are industry monikers. We sometimes get so caught up in those labels that we forget what their purpose is. The purpose of labels is to help us determine categories so we can market those stations to advertisers. When we start concentrating on using those titles to market these stations to each other, we might be losing sight of what it's all about. The name of the game is to pick a type of listener, go after a particular demogra- phic and try to figure out what the people are like, what they want and give them that."

— Richard Thomas

### NAB/NRBA Convention Agenda

**PROGRAMMING 1984, ABC** — David Knight (I) of DIR and producer of Supergroups joins Billy Idol (c) and Denise Oliver, director of special programming, ABC Radio Networks, during a Billy Idol special taped earlier this year for ABC.

<table>
<thead>
<tr>
<th>Room</th>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00-9:00 AM</td>
<td>Breakfast Roundtables</td>
<td>Field Trip to Wold Communications and KFWB</td>
</tr>
<tr>
<td>7:30-10:30 AM</td>
<td>Exhibit Halls Open</td>
<td>Wednesday, September 19</td>
</tr>
<tr>
<td>7:30-10:30 AM</td>
<td>Exhibit Hall Cocktail Party</td>
<td></td>
</tr>
<tr>
<td>7:30-11:00 PM</td>
<td>Hospitality Suites Open</td>
<td></td>
</tr>
</tbody>
</table>

**Emotion vs. Science: Music Research**

**News:**
- More Than Money
- What If You Live It Your Way?
- And the Winner Is...
- "A Legal Guide to Contesting Promotions"
- "How Special Stations Get More Sales"
- "Co-Op Is Easier Than You Think"
- "Changing Trends in National Business for Large Market Stations"
- SCAS NOW

**12:15 - 2:00**
- "Hooray for Hollywood"
- Luncheon
- 2:30 - 3:45 CONCERT SESSIONS
  - Writing the Great American Radio Budget
  - Capital Update
  - Format Compression: Why Stations Are Changing Formats
  - Country Format Room
  - Urban Format Room
  - Non-Rated Markets: Who's Listening and How to Prove It
  - Marketing Your Station to the Advertising Community
  - Playing to Win When Selling Sports
  - 4:00 - 5:15 CONCERT SESSIONS
    - Finding New Blood
    - Acquisition 101: Is Owning a Station In Your Future?
    - AM Winners in Large Markets
    - Network
    - Beautiful Music/Nostalgia Format Room
    - Programming Basics
      - Developing Dollars Together
      - Alexander Graham Bell Would Have Dreamed It
      - 5:30 - 6:30 Probing Radio's Future
      - 6:00 - 7:00 Cash Bar
      - 7:00 - 8:00 Al Jarreau in Concert
      - 8:00 - 9:30 Field Trips to Wold Communications and KFWB
      - 7:00 - 11:00 Hospitality Suites Open
      - Tuesday, September 18
      - 7:30 - 8:45 CONCERT "EARLY BIRD" SESSIONS
        - K-Radio Critique Session
        - "There's More To A Wire Service Than News" Session
        - The Sales Meeting
        - Finding and Qualifying Engineers
        - 9:00 - 10:15 CONCERT SESSIONS
        - More Than Money
        - What If You Live It Your Way?
        - And the Winner Is...
        - "A Legal Guide to Contesting Promotions"
        - "How Special Stations Get More Sales"
        - "Co-Op Is Easier Than You Think"
        - "Changing Trends in National Business for Large Market Stations"
        - SCAS NOW

**More Than Money:**
- I'll Tell You Why You Don't Use Radio "Collectables"
- Music Makers
- How To Do Your Own Research
- The Radio Triangle
- Selling Older Demographics
- The Brave New World of AM Stereo
- News/Talk Format Room
- 10:00 - 11:00 Exhibit Halls Open
- 11:15 - 12:30 CONCERT SESSIONS
- 12:15 - 2:00 The Radio Award Show
- 2:30 - 3:45 CONCERT SESSIONS
- Programming to Succeed: Is It the Talent or the Station?
- "Selling" Your Station: Marketing Through Other Media
- AGC Professionalism
- Psychic Income: People Work For More Than Money
- 3:30 - 4:35 CONCERT SESSIONS
- Music Licensing: Where Do We Go From Here?
- National and Regional Potential for Medium and Small Markets
- The Power of Sound
- Selling Younger Demographics
- Engineer's Survival
- 4:00 - 5:15 CONCERT SESSIONS
- Adult Contemporary Format Room
- The Balancing Act: Sales vs. Audience Promotions
- Music Video
- Five From The Street
- Spotting Poison In The FCC Underbrush
- ActionPoint: 401: New Approaches to Financing and Acquiring Stations
- Test Gear Workshop
- Managing A Small Market AM To Success
- 5:30 - 7:30 Exhibit Hall Cocktail Party
- 7:30 - 11:00 Hospitality Suites Open
- Wednesday, September 19

**GLOBAL SATELLITE NETWORK** — Seen following a recent broadcast of Rockline heard live over The Global Satellite Network are (l-r); Bob Coburn, the show's host; Rachel Perkoff, GSN general manager; Elton John; Cindy Tollin, producer of Rockline and Powercuts; Bernie Taupin; Christina Anthony, director of promotion GSN; Mark Velos, associate producer Rockline.
Scott Shannon
Conquering N.Y.C. With The Hits

In July 1983 Malrite Communications asked Scott Shannon to become director of programming and operations at their newly purchased outlet WHZT (formerly WWIN). Within one year, Shannon and his team turned Z100 into "the most listened to station in America."

Rising from virtually nowhere to the top of the nation's largest market, Shannon's unique programming philosophy and outlandish, unconventional air personality (he is part of New York's number one drive time personality team), has made Z100 an arbitron success story. In the spring of 1983 WHZT posted a .9 (Mon.-Sun., 6 am-midnight, 12+ quarter hour shares, Metro). Summer '83 saw WHZT rise to a competitive 2.0, followed by a miraculous fall '83 rise to number one with a 6.2. After dropping to a 5.5 in the winter '84 book, the station regained New York's coveted number one position with a 7.2 in the spring '84 book.

Scott Shannon is not your average programmer. Outspoken, emotional, and above all dedicated to maintaining the quality of "The Zoo," he recently spoke in David Adelman's book, The New York market, programming values in general and a sometimes controversial P.D. named Scott Shannon.

Cash Box: WHZT has proved conclusively that Top 40 can thrive in New York as it has in other major markets. Now that the station has prominently established itself, have you noticed any subsequent program changes?

Shannon: For yours there have been people who have tried to put Top 40 FM on in New York and claimed that it wasn't the time or the signal wasn't good enough. It just wasn't done properly-PIXI tried it, 98X tried it, WPLJ switched a month or two ago, but there's still a distant second to our station. Suddenly WPLJ went from New York's premier AOR station to a distant P.D. to 40. It just wasn't a very smart move for ABC; but it's their company, they can do with it what they want. We built Z100 from a done format. Instead of being their own radio station, they directly copy everything we do. It's an old strategy that's not meant to win, it's just meant to compete. When we add a record they add a record. They even call themselves "hit radio" now, just as we have done for the past year.

"People in radio have forgotten how to talk to people. They're too busy dazzling themselves with formulas and it's all a bunch of baloney. Listen to our morning show and you will hear a group of people having a good time."

Cash Box: You have stated that part of your success is the direct result of the amount of freedom given to you from the start. Could you elaborate?

Shannon: When Malrite Communications first contacted me, it was the fact that they were willing to let me be the captain of my ship. I wasn't forced to have a consultant, and a lot of people tell me what to do. I was allowed to create Z100 and it was a delight to be able to do that in the nation's largest market.

Cash Box: Stepping into New York's largest market, you proceeded to program Z100 in a unique manner. What are some of the ways that the station has broken from the norm.

Shannon: One of the things we did when we came into was that we ignored all of the New York 'traps' - becoming impressed with where you are. When we first came into this market people said, "Malrite Communications is not big enough to make it in New York. A Cleveland manager a Tampa program, that won't work. The station's studio is in New Jersey, that won't work. Scott Shannon doesn't know anything about New York, that won't work." Well we just ignored all of that crap. We just dedicated ourselves to serving the listeners, not just of the five boroughs, but Long Island, New Jersey and Connecticut. No one had done that before. Of course they said they were doing it but they couldn't get the disc jockeys to shut up with Wall Street and hanging out at Studio 54 and Vissage. They're all trying to be voice over stars and TV stars and their minds weren't on the radio station.

Cash Box: So Z100 takes to the air and proceeds to break some of the traditional unwritten rules.

Shannon: I break the rules in a lot of ways. I don't wear a suit and tie. I wear shorts and a tee shirt. I don't grade my jocks by the ratings. I grade them by the way they sound. We don't have bonuses for rating points. We take care of them for their air performance not for the Arbitron performance. We defy all rules. We're not supposed to talk about other radio stations but it's a fact of life that people know they're there so we talk about them. We talk about television, we talk about newspapers, we put anyone on the air we want to. When we first went to number one in the market, we had an afternoon drive guy who hadn't been on the air in a year and a half and the biggest magazine he had ever worked in was Clearwater. When we found him he was driving a tour van around New York. We put him on the air when we had no one else, and he became the number one afternoon drive personality in New York. People in radio have forgotten how to talk to people, they're too busy dazzling themselves with formulas and it's all a bunch of baloney. Listen

"In order to beat us you're going to have to have a better personality station and a better Top 40 station. We attack from all positions. Nobody wants it worse than my staff and I. Anyone who wants to take our crown away is going to have a difficult time of it."

to our morning show and you will hear a bunch of people having a good time.

Cash Box: Did you ever anticipate the level of success you have attained in New York?

Shannon: One of the reasons I knew I would be successful in New York is because New York is a very emotional market. These people are very deep and very intense and I'm exactly that way. I'm very emotional and intense person and I'm very dedicated to whatever I choose to do and the New York people are exactly that way. I'm not too nuts about walking around Manhattan with all those wackos running around, but I'm really going to love the city.

Cash Box: It's safe to assume that you feel programming is an emotional reaction as opposed to a science?

Shannon: No. It depends on the particular individual. All the programmers who were trained in the school of science and research are suddenly the ones that are going on the air with their hot rockin', flame throwing, "Zoo" format. They're losing everything they've learned out the window and everything else and whatever the hell they're doing in New York and it's pretty distressing. You can travel all over the country and see the "Zoo" and "Zoo" that and Z100 this. I'm flattered but those people are missing the whole point. Every place was a program, I try to create a surrounding radio station to custom fit the market. The whole time I was in Tampa I never called Q105 the hot rockin' 105 or the "hot" station, that's how they've done it. We never "served the universe" as our I.D. says here, but that was a fine radio station, perhaps one of the best radio stations in the country.

Cash Box: But you as an individual, program as an emotional reaction?

Shannon: I operate from my gut. If I hear a song that I think is burning, I don't call up a research company. But once again, I must warn our readers that this is not for everybody to do. Everybody should program differently. Gerry DeFrancesco at Los Angeles' KIIS is a wonderful program director with a great station who doesn't copy Z100 at all. These other little ones out there should turn around and realize the fact that the two most successful radio stations in America don't copy each other.

Cash Box: Getting back to your competitors. Do you ever worry that the number of people who are going to hate your success is going to be the uniqueness of Z100 and subsequently erode its listenership?

Shannon: We're aware of what they're doing but we worry about our radio station. We are a Top 40 station but most importantly we are personality radio. We feel we do a great job of doing technology radio. In order to beat us you're going to have to have a better personality station and they can only do that from all positions. Nobody wants it worse than my staff and I. Anyone who wants to take our crown away is going to have an extremely difficult time of it.
YEARS OF CHARTS AT YOUR FINGERTIPS
TWO CUMULATIVE VOLUMES

Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both Volumes are valuable resources to anyone whose business is the music business.

15% savings off list price for CASH BOX subscribers

COUNTRY SINGLES CHARTS
ONLY $37.50
SINGLES CHARTS
ONLY $41.50 LIST PRICE $49.50

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the "Top Ten" records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

SCARECROW PRESS, INC.
52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me

[ ] copy/copies of the CASHBOX SINGLES CHARTS, 1950-1981 at the special price of $41.50 each + $2.00 postage and handling.

[ ] copy/copies of THE CASH BOX COUNTRY SINGLES CHARTS, 1958-1982 at the special price of $37.50 each + $2.00 postage and handling.

Enclosed is my check or money order payable to SCARECROW PRESS.

Name ____________________________
Address __________________________
City ____________________________ State ______ Zip ________

NJ residents please add 6% state sales tax
Fusion Films Bow In Nashville

NASHVILLE — Beth Brody, president of Los Angeles-based Fusion Films, officially dedicated her company's first production office here Thursday with the announcement of the opening of a Nashville office under the supervision of Nashville film and video producer Joanne Gardner. Gardner has been with Thom 2 Productions as production manager, with work on over 400 commercials including campaigns for Delta Airlines, Frigidaire, Westclox and Gold River Tobacco. After five years with the company, Gardner decided to concentrate on freelance efforts which include a 13-part series of training films for the state of Florida, television spots and fashion layout jobs for the Gattin Brothers and Barbara Mandrell and a filmed tribute to musician Grady Martin. Gardner is working with High Noon Productions. Most recent efforts have been in Nashville video productions, Gardner worked on Hank Williams, Jr.'s music video "Queen of My Heart," and was production coordinator and assistant director for five RCA video projects on artists Earl Thomas Conley, The Judgs, Steve Wariner, Sylvia and Larry Gatlin and John Anderson. As a division of the Film Consortium, Fusion Films was formed in March with the express purpose of creating music videos. The company has a pool of international film/video directors whose credits include music videos for Donna Summer, The Cars, Hall & Oates, Quiet Riot, Glenn Frey, Cheap Trick and Irene Cara. Brody said, "We are most pleased to have Joanne Gardner establish our Nashville office. She is not only very experienced and knowledgeable, but in an extremely talented producer. We are eager to share and extend our talents to Nashville, one of the major music centers of the world." Fusion Films/Nashville is located at 1610 16th Avenue South. The telephone number is (615) 269-0591.

Country Legend Ernest Tubb Dies

NASHVILLE — Grand Ole Opry great and Los Angeles-based Ernest Tubb, who died Sept. 6 in Nashville's Baptist Hospital after a long battle with emphysema, was remembered by a star-studded crowd of country music artists who filled the Grand Ole Opry House Saturday afternoon at the time of his death. Besides being a pioneer in the development of the honky-tonk sound, Tubb was instrumental in establishing the careers of many subsequent country artists.

Born in Crisp, Texas on Feb. 9, 1914, Tubb's major influence and inspiration toward music as a career was The Singing Brakeman, Jimmie Rodgers. It was through meeting Rodgers' widow that Tubb was enlisted in getting a record contract with RCA Records, Rodgers' label. He later signed to Decca Records, which resulted in his first hits and trademark successes in the years to come. In 1943 he joined the Grand Ole Opry and remained a member performing under the name "Red Head Tubb," a name that was given to him by the Opry chairman. In 1945 he joined the Opry show at Carnegie Hall, marking its first country music concert. His "Midnight Jamboree" show became the base for this legendary Tubb "store." The Ernest Tubb Record Shop, started that same year and grew to be a showcase for young country artists such as Johnny Cash, Loretta Lynn, Patsy Cline, Waylon Jennings and June Carter.<br>

Goodman Named Top Billing VP

NASHVILLE — Dan Goodman has been named vice president of Top Billing International, Inc. Goodman joined Top Billing as an agent in 1981. He has previously worked in the New York offices of Argo Management, Ron Donner Productions and International Creative Management.

With this new appointment, Goodman, in addition to his duties as an agent, will join Randy Tie, chairman of the board and Jack Sublette, president, in sharing responsibilities for the overall management of the company.
MOST ADDED COUNTRY SINGLES

1. SHE’S MY ROCK — George Jones — Epic — 24 Adds
2. WORLD’S GREATEST LOVER — The Bellamy Brothers — MCA/Chubb — 21 Adds
3. COUNTRY MAN, COUNTRY LADY — Steve And Debbie Brown — Charta — 20 Adds
4. GO DOLLY, DON’T GET YOU — Dolly Parton — RCA — 19 Adds
5. I LOVE ONLY YOU — The Nitty Gritty Dirt Band — 17 Adds

MOST ACTIVE COUNTRY SINGLES

1. I DON’T KNOW A THING ABOUT LOVE — Conway Twitty — Warner Bros. — 70 Reports
2. EVERYDAY — The Oak Ridge Boys — MCA — 69 Reports
3. I COULD USE ANOTHER YOU — Eddy Raven — RCA — 69 Reports
4. IF YOU’RE GONNA PLAY IN TEXAS — Alabama — RCA — 67 Reports
5. LET’S CHASE EACH OTHER AROUND THE ROOM — Merle Haggard — 67 Reports

THE COUNTRY MIKE

STATION CHANGES AND ANNOUNCEMENTS — WHIG/Knoxville has named Kevin McIver as the new music director for the station replacing Rebecca Caylor. Arbitron Ratings has transferred Brad Bedford from its Chicago offices to New York. Bedford joined the company in 1985 and was promoted to his present position as account executive for radio sales in July 1985. .. KUZN/McDade has promoted Ed Nickus to program director and named John Plummer to run the morning drive slot. .. Drake — Chattanooga’s national programming company consultant Jay Albright will now consult WDRR/Alpharetta. The station recently made a format change from AOR to country.

ESTABLISHED ARTISTS DOMINATE HOT PRODUCT — In this week’s singles, chart, 27 of the 34 bulleting records in the Top 50 are by artists who have at least one number one single to their credit. By comparison, the bottom 50 of the chart show only six of the 16 bulleting records by number one artists. This trend is further supported by noting that nine acts bulleting in the Top 15 had a number one single with their last release. On the album side, there have been a total of 27 Top 10 hits (including 16 number ones) released from albums in the Top 20. Long running smash albums mixed with fresh product geared for the holiday season by major artists should make this fall a bountiful harvest for major releases.

THE SHOW WILL GO ON — WUBE/Philadelphia general manager Terry Dean announced the station’s 8th annual listener appreciation day will be held at the Miami Whitewater Forest. Scheduled to appear at the celebration are Tom T. Hall, Vern Gosdin, Kathy Mattea and Atlanta in addition to local artists and bands. The event was slated for the Shrine’s Oasis in Loveland.

A RUN FOR THE LIBERTY — On Oct. 13 the “1984 Stroh’s Run For Liberty I” will be hosted by WDAP/KY-102/Kansas City. The 8-kilometer run is open to all and a portion of each entry fee will be used to renovate the Statue of Liberty in time for it’s 186th centennial. Kansas City is one of over 120 cities across the country that will be unsponsoring the event along with the Stroh Brewery Company.

COUNTRY CLOSEUP — An interview with Don Williams was broadcast nationally on more than 300 stations earlier this summer. Some of the stations carrying included WWWW (Detroit), WCAO (Baltimore), WKSJ (Cleveland), WJKZ-FM (Manassas), WKEN (Dallas) and KJJY (Des Moines).

PROGRMMERS PICKS

Dan Williams KEED/Eugene
She’s My Rock — George Jones - Epic

Bill Corey WOW/Overland Park
World’s Greatest Lover — The Bellamy Brothers — MCA

Doug Lane WCOL/Louisville
I Love Only You — Nitty Gritty Dirt Band — Warner Bros.

Bill Berg WWVA/Wheeling
Don’t You Give Up On Love — Steve Wariner — RCA

John Donable CFGM/Richmond
Leon’s — Sawyer Brown — Capitol

Rhubarb Jones WTLW/Montgomery
Diamond In The Dust — Mark Gray — Columbia

Henry Jay WGTG/Cypress Gardens
World’s Greatest Lover — The Bellamy Brothers — MCA

Keith Parnell WJJC/Commerce
Turn Me To Love — Keith Whitley — RCA

Todd McAlary WQTE/Adrian
America — Waylon Jennings — RCA

SINGLES REVIEWS

GEORGE STRAIT (MCA-52458)

George Strait offers a straight country ballad, the title cut from his forthcoming LP. The smooth-country croon-er sings of love lost between Fort Worth and Dallas to the crying strains of fiddle and steel guitar. A fine pickup at the ending with a walking bass and a break into swing takes the tune home.

THE JUDDS (RCA PB-13923)

HANK WILLIAMS, JR. (Warner Bros. 7-29184)
All My Rowdy Friends Are Coming Over Tonight (2:56) (Bebochus—BMI) (H. Williams, Jr.) (Producer: Jimmy Bowen, Hank Williams, Jr.)

EDDIE RABBITT (Warner Bros. 7-29186)

RONNIE DUNN (MCA-52459)
Jessie (3:30) (CreativeSource/Nadene—BMI) (R. Dunn) (Producer: Johnny Sandlin, Ronnie Dunn)

JEANIE C. RILEY (Sapphire HM 4001) Return To Harper Valley (4:31) (Hallnote—BMI) (T. T. Hall) (Producer: Alan Kaufman)

JOEY SCARBURY (RCA PB-13913) The River’s Song (3:06) (Famous/Daria/April—ASCAP/Ensign—BMI) (S. Geyer, M. Post) (Producer: Mike Post)


MICKEY GILLEY (Papa 441) She Cheats On Me (3:40) (Su-Ma—BMI) (M. Gilley) (Producer: Mickey Gilley)

NEW AND DEVELOPING

KIMBERLEY SPRINGS (Capitol B-540) Old Memories Are Hard To Lose (2:30) (AT/Wingtip—BMI) (J. Fuller, J. Self) (Producer: Jerry Fuller, John Hobbs)

From the vocal group the Kimberleys come the next singing generation, Kimberley Springs, a family act of brothers, sisters and a cousin making their debut on Capitol with “Old Memories Are Hard To Lose.” The single is a strong showcase for the group’s family blend and full, energetic harmonies.

FALLING FOR HILLARY — RCA artist Hillary Kanter personally delivered her single “Good Night For Falling In Love” to WIL Radio in St. Louis during her recent promotional tour of the Southwest. Pictured are (+): Mark Langston, music director; Mike Gates, program director; Hillary; Jack Weston, RCA regional country promotion manager; and John Gavin, buyer for Uptown Records in St. Louis.
Come To The Celebration!

WSM's Grand Ole Opry invites you to its 59th Birthday Party... October 9-13... in MUSIC CITY USA!

Opry Birthday Celebration—Annual Country Music Week and D.J. Convention

2804 Opryland Drive
Nashville, TN 37214

*This TV taping is included in your registration fee! Talent scheduled to perform includes:
Waylon Jennings, Jessi Colter, George Jones, Kris Kristofferson, Willie Nelson, Roger Miller, Mickey Newbury, Webb Pierce, Faron Young, and Hank Williams, Jr.

**Host, Charlie Douglas welcomes talent scheduled to perform, including Tom T. Hall, Ed Bruce, Bill Anderson, Lynn Anderson, Pinkerton-Bowden, Keith Stegall, Bobby Bare, and others.

For further information, call the Opry Birthday Convention Center (615) 889-7503.
HA-HA FOR HEE HAW — Ronny Robbins and Nashville Network producer Bob Byrd have gone out of their way to kick off the results of Robbins’ taping of HEE HAW which will air Sept. 22.

Another popular country music network, the Jim Owen Televison production, is gearing up for its second year of production, and because of the weekly series success a two-hour special, This Year In Country Music, is being produced and distributed. The special will cover the country music of 1984 with performances of the Top 20 songs, interviews with country artists and new segments dealing with major events of the year.

HELPING POUND BY POUND — Kenny Rogers reached a million pounds worth a goal on Aug. 25 in Universal’s Long Island when he announced to the soldout crowd that with its donations of canned food collected that night had pushed his Food Drive efforts to its goal of one million pounds. The feat was significantly accomplished in what Rogers called “...virtually Harry Chapin’s homage to the late singer and friend of Rogers who encouraged him and his wife Marianne, to begin the food drive and the World Hunger Media Awards. Rogers and his wife have sponsored these Food Drives at all of his 1984 concert dates and 40 concerts are still scheduled for the year. The winners of the World Hunger Media Awards will be announced at the United Nations on Nov. 20, 1984.

BRENDA LEE DAY, BRENDA LEE NIGHT — A score of friends and fellow performers gathered for NARA’s “Tribute To A Legend” to the tiny dynamo of a performer Brenda Lee. The Oak Ridge Boys began the salute by donning red, curly wigs and singing “One In A Million,” and telegrams from Dolly Parton, Liza Minnelli, Kenny Rogers, Ricky Skaggs, Andre Arnold, Franki Laine, Way Clark, Earl Thomas Conley, B.B. King, Eddie Rabbitt, Red Skelton, Jimmy Buffet, John Denver, Carol King and President Reagan were read, giving the full range and variety of Brenda Lee fans and admirers. Sept. 6 was named “Brenda Lee Day,” in Nashville as well as on Tennessee. Lee herself topped off the evening with a medley of her hits.

NASHVILLE NEWS AND MOVES — Several new Nashville companies have formed lately and as everyone on Music Row knows, several have moved into new offices. Walker's Records, Inc. announced the formation of Kristal International Records, Stargram’s premiere “all music” label and its first venture into international music. Nat Stuckey and newcomers Eddie Thompson and Barbara Ann are among the first artist signed... Nashville songwriter Dave Woodward announced the opening of Walkwood Publishing, Woodward, whose songs have been recorded by Charly McClain, Reba McEntire and Don King, is general manager. Material can be submitted to P.O. Box 24445, Nashville, TN 37202.

DJ Cassettes has relocated its entire operation to 530 West Main St., Hendersonville, TN. The company is owned and operated by Rick Russell... The Hyland Company has moved into new offices located at 2 Music Circle, South, Nashville, TN 37203. Veteran publicist Mike Hyland formed the company in Sept. 1983, and it currently represents Leon Russell Enterprises, Paradise Records, Minnie Pearl, Don Light Talent, Fusion Films, McGuffey Lane, Kenny O’Dell, Downs Records and the forthcoming Waymon Jennings television project, The Door Is Always Open.

QUESTIONS AND ANSWERS — Beatrice Foods received several calls from the curious who wanted to know the singer of the “You’ve known us all along” jingle that was aired during the 1984 Olympics. Well, you’ve known her all along; it was Lanie Peters. Peters also sings in the new Old Style Beer commercials “I Love Country and Old Style.”... Here’s another answer to a question some Trivial Pursuit buffs might want to know. There’s a question on the “Genius” version of the popular board game that asks who wrote to the top standing by her man. Yes, of course it’s Tammy Wynette, don’t we miss it... And everyone will know — Vince Gill will be the next Pepper for Dr.Peppe with a 60-second and a 30-second radio commercial for the soft drink. Gilg sings Dr. Pepper’s new slogan of being “unique and out of the ordinary.”

brenna davenport-leigh

---

**GOSPEL**

**TOP 15 ALBUMS**

**SPIRITUAL & INSPIRATIONAL**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/15</td>
<td>1</td>
<td>SAILIN’</td>
<td>Shirley Caesar</td>
<td>(Myrrh SPCN 7-01-673206-1)</td>
</tr>
<tr>
<td>9/15</td>
<td>2</td>
<td>WE Sing PRAISES</td>
<td>Sandra Crouch</td>
<td>(Light G-625)</td>
</tr>
<tr>
<td>9/15</td>
<td>3</td>
<td>ROUGH SIDE OF THE MOUNTAIN</td>
<td>F.C. Barnes &amp; REV. JANICE BROWN</td>
<td>(Atlantic International 10509)</td>
</tr>
<tr>
<td>9/15</td>
<td>4</td>
<td>I STILL LOVE THE NAME JESUS</td>
<td>DOUGLAS MILLER AND THE TRUCWAY CHOIR</td>
<td>(Gofheen PL-1622)</td>
</tr>
<tr>
<td>9/15</td>
<td>5</td>
<td>THIS TOO WILL PASS</td>
<td>JAMES CLEVELAND &amp; THE CHARLES FOLD CHOIR</td>
<td>(Savoy 7075)</td>
</tr>
<tr>
<td>9/15</td>
<td>6</td>
<td>PSALMS</td>
<td>RICHARD SMALLWOOD SINGERS</td>
<td>(Cryin 333)</td>
</tr>
<tr>
<td>9/15</td>
<td>7</td>
<td>NO TEARS IN GLORY</td>
<td>REV. F.C. MARRIES &amp; REV. JANICE BROWN</td>
<td>(Atlanta Int. AIR 2001)</td>
</tr>
<tr>
<td>9/15</td>
<td>8</td>
<td>THE TIME IS NOW</td>
<td>L.J.RIMMER WORDSORS</td>
<td>(Church Door 2001)</td>
</tr>
<tr>
<td>9/15</td>
<td>9</td>
<td>JESUS SAVES LITTLE GEDHICK AND THE HARLEY SINGERS</td>
<td>(Gospel PL-16519)</td>
<td>1</td>
</tr>
<tr>
<td>9/15</td>
<td>10</td>
<td>NO TIME TO LOSE</td>
<td>ANDR. CROUCH (Light Ls 580)</td>
<td></td>
</tr>
<tr>
<td>9/15</td>
<td>11</td>
<td>SING AND SHOUT</td>
<td>THE MIGHTIEST MINUS OF JOY</td>
<td>(Myrrh/Word 67695)</td>
</tr>
<tr>
<td>9/15</td>
<td>12</td>
<td>JESUS I LOVE CALLING YOUR NAME</td>
<td>SHIRLEY CBUAR (Myrrh MSB-6231)</td>
<td>64</td>
</tr>
<tr>
<td>9/15</td>
<td>13</td>
<td>MY SOUL IS FREE</td>
<td>PAUL EVANSLEY (Myrrh SPCN 7-01-4016-1)</td>
<td></td>
</tr>
<tr>
<td>9/15</td>
<td>14</td>
<td>MAKE ME AN INSTRUMENT</td>
<td>CAROL SAND (standing R3818)</td>
<td>59</td>
</tr>
<tr>
<td>9/15</td>
<td>15</td>
<td>LONG TIME COMING</td>
<td>WINEYS 2 (Gofheen 5506)</td>
<td>50</td>
</tr>
</tbody>
</table>

---

**A SONG TO CELEBRATE THEIR FIRST YEAR** — The staff of River Song/LoveSong Records recently gathered in recognition of their first year in operation. Pictured are (seated l-r): Bill Trnky, Cindy Morton, Susan Hempfland and Lari Goss; (standing l-r): Lee Lawson, Brian Speer, Norman Holland, Dianne Mays, Melodie Tunney and Carolynn Goss.
CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word in your ad, including: words of your company's name, character strings of phone numbers, and abbreviations. Minimum is 35 cents. Maximum is 350 words. Minimum rests $10.00. Cash or check must accompany all orders. All orders for classified advertisements must be received no later than 4 p.m. on the day before the issue is to appear. Classified ads will be held for follow-up issue pending receipt of your check or cash. NOTICE—325 Classified Advertisements (Outside USA and CANADA) must be accompanied by $50 check, certified funds, or money order to cover promotional cost of $50.00. Minimum word count requirement of 35 words. Maximum word count is 350 words. Classified space is only available for newspaper publication, and not for display on the website.


FOR SALE: Stove Motors, Tiller Tapes, and Hi Flyers. Kipner/John Music. Arnitt Ave, 816-7094. Find also Brodies and Corpses. We are also Distributors for Kranter and Hold and Draw Paper Goods. We now stock for legal areas. Call Kranter, Hold, or Draw Paper Goods. We can be reached at 204-3791. Maryland, W. 16400.


WANTED: Miss Pizoman ct, eight ball deluxe pinball, three deluxe pinball limited edition, Swaima drew $60 color or R/W. Used for sale at special prices Seaburg music USA, Sunburts, Vagels, Maclay, Omin międz and Bandshell all step go. Located reading. Call for special prices W A 316-4783. Also need $2500 windsurf, challenge boats and deals. Mills Falls.

DYNAMO POOL TABLES for sale, 1983 each 1/3, 1984 each 1/3, all in good condition. Charlie Adams Amusement Co., 114 South 1st St. P.O. Box 964, Temple, TX 76501.

ACL LOCKS/FOR SALE: Used locks and the keys. Call: Master Lock: $1.50 each, 10% DC in 100 keys minimum.

BMII "Million Dollars" Honorees

(continued from page 10)

Shamba - Daniel Moore/Duchess Music Corporation
Sharing The Night Together - Averl Aldridge/Alane Carter Music
Swot Home - Alabama - Gary Rosslin-
ron/Ronnie Van Zant/Duchess Music Corp./ hustler's, Inc.
Then Came You - Sherman Marshall/ Phil Pugh/Mighty Three Music
They Just Can't Stop It (The Games People Play) - Bruns/ 35
Jefferson/Charles Simmons/Mighty Three Music
This Magic Moment - Doc Pomus/Mort Friedstein Music Corporation/Freddy Biestein Music Co./Treadwell Music, Inc./Trio Music Co., Inc./Unichappell Music, Inc.

Too Much, Too Little, Too Late - Nat King/John M. Vallin's (APRA)/Home-
wood Music
Walk On By - Kundell Hayen/Lowery Music Company, Inc.
Walls Can't Fall - Sunny Curtis/Warner-
Tamerlanne Publishing Company
We Can Work It Out - John Lennon/PRS/Phil McCartney (PRS)/Maclen Music, Inc.

Wonderful, Wonderful - Sherman Edwards/Ben Raleigh/Edward B. Marks Music Company
You Can't Hurry Love - Lamont Dozier/Brian Holland/Eddie Holland/Stone Age Music Corporation

Barrie Bergman On Retailing

(continued from page 16)

Bergman: "Distribution just wasn't a very good business. All the big lines are distributed by the major manufacturers so the independents are all that's available. It's been Amelica's been hard for independent distributors to get paid by their accounts. It just wasn't that profitable

JOHNNIE AT KRLA - Johnnie Ray (c) stopped by KRLA in Los Angeles to visit program director Jim Pfeifer (l) and air personality Johnny Hayes. Ray's biggest hits in the '50s included "Cry," "The Little White Cloud That Cried," and "Just Walkin' in the Rain."
Bally Sente Previews New Games

CHICAGO — The Bally Sente "library" of eight new games, along with the original SAC I "Snakepit," were showcased on a wall of monitors at the September 6-8 meeting held at the Hyatt Regency Hotel Embarcadero Center in San Francisco. Twenty-five factory distributors from across the nation were present at the conclave, which was the first hosted by new Bally Sente organization, which was established in April of 1984 when Bally Manufacturing Corp. purchased the Sente Technologies video game subsidiary.

In addition, the firm introduced its second generation SAC system, SAC II, which combines actual player movement with video game screen action and the first game created for this system is "Snake Avenger," described as a "space opera" in which the player seeks to dodge deadly space mines on the way to an encounter with a deadly "mother ship." It is important to note that the SAC I, the firm's initially introduced interchangeable arcade game process, is not compatible with the SAC II. As explained by Roger Hector, Bally Sente's vice president of engineering, the complexity of the SAC II system and its use of high speed processors in tandem with electric mechanical actuators make it unique in the video game industry.

The eight games premiered for factory distributors include: "Hat Trick," a video hockey game; "Trivial Computer," which is in line with the current trivia craze; "Goatie Ghost," a soccer game; "Chicken Shift," a light-hearted fun game; "Off The Wall," which combines tennis, volleyball and racquetball; "Stockers," a fast-paced driving game; "Snacks and Jackson," another fun-type game and the "Snake Avenger."

Addressing the daylong meeting on Friday were Bally Sente chairman Nolan Bushnell, president Robert Lundquist, sales director Neal Smithwick, marketing director Ken Wagener, customer service director Fred McCord, vice president of engineering Roger Hector and marketing consultants C. Michael Leone and Bill Long. Their individual presentations illustrated company strategies and the myriad of engineering and marketing activities that have taken place at Bally Sente over the past several months. There have been changes in the game frame design, extensive advertising and publicity efforts and sample test marketing data accumulated from the Fresno and Bakersfield, California areas, which were also detailed at this meeting.

The marketing presentation, hosted by Ken Wagener and Mike Leone, focused on sample radio and newspaper consumer ads as well as publicity and promotional opportunities available to distributors. According to the marketing team, these efforts have played a vital role in promoting "Snakepit" to the Fresno area where a test measuring the effects of consumer advertising is being conducted. These marketing activities are ongoing as are tests for the new SAC library of games.

Advisory Conference

This summer, executives from five major U.S. video game distribution companies met with top level management of Bally Sente to discuss the game design, customer service, marketing and trends affecting the video game industry. As one part of the program, Bally Sente in cooperation with its advisory group met with top executives from the five firms to discuss new strategies. The resulting suggestions are being reviewed by Bally Sente management.

(continued on page 29)
Bally Sente Previews New Games

(continued from page 28)

been too complex. They stated a need for simple games with sport themes and this concept was discussed at the San Francisco meeting and is reflected in the upcoming lineup of Bally Sente games.

As stressed by director of marketing Ken Wagener, these distributor-manufacturer meetings will be held a minimum of three times a year. He also said a similar meeting involving Bally Sente executives and selected operators, is in the planning stages.

ROWE VIDEO JUKEBOX IS RAPIDLY GAINING FANS

CHICAGO — "Our video jukeboxes is certainly the most exciting development in the coin-operated music industry in many years," declared Edward A. Wiler, vice president-sales for Rowe International, Inc. "And it is the first really significant new product for the location owner and operator since video screens first hit the coin-op industry. The rapid acceptance of the video/music medium has been demonstrated by booming music industry sales and by the proliferation of both national and local television programs featuring videos."

The machine has generated excellent income on location and its installation at the Paris Island, SC basic training base for the U.S. Marines attracted record collections during the first eight days and consistently high earnings thereafter.

Rowe's "Video/Music Entertainment Center" is the product of more than two years of developmental work and updates the traditional jukebox by adding 40 top-selling video selections to 160 record selections. The videos appear on a 25-inch monitor mounted on top of the jukebox and the system is expandable to allow multiple remote monitors to meet any location's viewing needs. A 125-watt (RMS) stereo amplifier with duct-tuned bass reflex sound chamber produces the highest fidelity at high volume.

Wiler noted that videos, though originally introduced as a cost-effective promotional vehicle to increase record sales, have become a new art form that intensifies the musical experience.

"We're confident the Rowe video jukebox will succeed," he said, "because it features the popular videos the public wants to see, and because our system is engineered to provide the high technical quality that television presents. What the video jukebox offers the consumer that he doesn't get from television is the freedom to choose what he wants to see and hear. That's the reason people purchase records, and that's why they'll flock to locations with video jukeboxes."

Music Company Agreements

To insure the continued availability of top-selling videos, Rowe has entered into video software agreements with leading record companies including Warner, PolyGram, RCA, CBS, Elektra/Asylum, Chrysalis, Geffen, Arista and Picture Music, International. Working with these firms, Rowe has produced video programs that feature the most popular, up-to-date and variety-oriented videos available. New 40-selection programs — on Beta hi-fi format cassettes — are produced and distributed every month. Each program contains three hours of videos.

"The variety of selections on our programs covers nearly the entire spectrum of contemporary music," Wiler pointed out. "While there is a strong emphasis on rock and dance music, we offer videos for every musical taste — country, urban, pop, and rhythm and blues."

Rowe's current video program includes such rock superstars as Rick Springfield, David Bowie, Sheena Easton and Rod Stewart along with more traditional recording names such as Diana Ross, Kenny Rogers and Dean Martin.

All Types Of Locations

The video jukebox has wide-range location appeal, as Wiler stressed, starting with anyplace a traditional jukebox is found. It can be installed in taverns, restaurants, bars, video arcades, bowling alleys, amusement parks, airports, even college campus student unions. Additionally, there are locations that currently may offer live entertainment or a disc jockey and also lounges, clubs and hotels where the video jukebox can find a home.

"Our test marketing has confirmed that video programming featuring a variety of musical styles will produce optimum customer appeal in virtually any type of location," according to Wiler. "Wherever people have seen our video jukeboxes, the interest and response have been remarkable. Revenues in the locations that have the units are averaging $250 per week, which is nearly triple the average collection for a traditional jukebox."
THE JUKEBOX PROGRAMMER

September 22, 1981

POP
1 MISSING YOU JOHN WAITE (EMI America 8-9212)
2 THE WARRIOR SCANDAL, featuring PATI S MITH (Columbia 30-64424)
3 SHE BOP CYNDI LAUPER (Portrait/CBS 37-04519)
4 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER (Capitol 8-5034)
5 COVER ME BRUCE SPRINGSTEEN (Columbia 38-04561)
6 LET'S GO CRAZY PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
7 STUCK ON YOU LIONEL Richie (Motown 17465 MF)
8 DRIVE THE CARS (Elektra 7-69706)
9 IF THIS IS IT HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42850)

COUNTRY
1 LET'S CHASE EACH OTHER AROUND THE ROOM MERLE HAGGARD (Epic 34-04512)
2 TURNING AWAY CRYSTAL GAYLE (Warner Bros. 7-26524)
3 TO ME BARBARA MANDRELL/LEE GREENWOOD (MCA-59415)
4 EVERYDAY OAK RIDGE BOYS (MCA-52419)
5 UNCLE PEN RICKY SKAGGS (Epic 34-04527)
6 IF YOU'RE GONNA PLAY IN TEXAS ALABAMA (RCA PB-13840)
7 I DON'T KNOW A THING ABOUT LOVE CONWAY/TWITTY (Warner Bros. 7-29227)
8 CITY OF NEW ORLEANS WILLIE NELSON (Columbia 30-04586)
9 GIVE ME ONE MORE CHANCE EXILE (Epic 34-04661)
10 THE LADY TAKES THE COWBOY EVERYTIME LARRY GATLIN & THE GATLIN BROTHERS (Columbia 30-04533)
11 YOU'RE GETTIN' TO ME AGAIN JIM GLASER (Noble Vision 10912)
12 THE WILD SIDE OF ME DAVE SEALZ (EMI America 8-0220)
13 WHAT WOULD YOUR MEMORIES DO VERON GODSO (Complay CP-126)
14 PLEDGING MY LOVE EMMYLOU HARRIS (Warner Bros. 7-29216)
15 I'VE BEEN AROUND ENOUGH TO KNOW JOHN SCHNEIDER (MCA-50407)
16 SECOND HAND HEART GARY MORRIS (Warner Bros. 7-29230)
17 ROCK AND ROLL SHOES RAY CHARLES WITH B.B. JONES (Columbia 38-04531)
18 I'VE ALWAYS GOT THE HEART TO SING THE BLUES BILL MEDLEY (MCA-13051)
19 PRISONER OF THE HIGHWAY NICK BANDY (Columbia 38-04530)
20 WOMAN YOUR LOVE LOUISE MANDRELL (RCA PB-13850)
21 PINS AND NEEDLES THE WHITES (MCA-52473)
22 FOOL'S GOLD LEE GREENWOOD (MCA-52476)
23 ONE TAKES THE BLAME THE STATLERS (Mercury 880 130-7)
24 I GOT A MILLION OF 'EM RONNIE McDOWELL (Epic 34-04499)
25 EVENING STAR KENNY ROGERS (RCA PB-13933)
26 WAX BACK JOHN CONLEE (MCA-52402)
27 TENNESSEE HOMESICK BLUES DOLLY PARTON (RCA PB-13819)

BLACK CONTemporAry
1 THE LAST TIME I MADE LOVE JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2065)
2 YOU, ME AND HE MTUME (Epic 34-04508)
3 17 RICK JAMES (Gordy/Motown 1730GF)
4 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) BILLY OCEAN (Jive Records US-19199)
5 GHOSTBUSTERS RAY PARKER, JR. (Atlantic 7-29216)
6 LET'S GO CRAZY PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
7 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER (Capitol 8-5034)
8 I JUST CALLED TO SAY I LOVE YOU STEVE WONDER (Motown 17454 MF)
9 YOUR LOVE'S GONNA HOLD ON ME LILLO THOMAS (Capitol 8-50367)
10 STUCK ON YOU LIONEL Richie (Motown 17465 MF)
11 DYNAMITE JERMAINE JACKSON (Atlantic 7-29216)
12 YOU KEEP ME COMING BACK THE BROTHERS JOHNSON (A&M 2066)
13 YOU GET THE BEST FROM ME (SAY, SAY, SAY) ALICIA MYERS (MCA-52455)
14 THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS ZS4 04523)
15 BREAKIN'... THERE'S NO STOPPING US OLLIE & JERRY (Polydor/PolyGram 621 769-1)
16 MIDNIGHT HOUR — PART I RODGERS featuring THE MIGHTY CLOUDS OF JOY (Warner Bros. 7-29216)
17 BREAKIN' TOGETHER O'BRAY (Capitol 8-50376)
18 DON'T STAND ANOTHER CHANCE JANET JACKSON (A&M 2660)
19 DIRTY DANCER JERRY CITY (PolyGram 880 345-7)
20 TORTURE JACKSONS (Epic 34-04570)
21 SWEEP AWAY DIANA ROSS (RCA PB-13846)
22 I'VE BEEN WATCHING YOU (JAMIE'S GIRL) RANDY HALL (MCA-52405)
23 WHEN DOVES CRY PRINCE (Warner Bros. 7-29286)
24 IN THE NAME OF LOVE RANDY McGINNIS & THE S.O.S. BAND (Columbia 38-04534)
25 THE MEDICINE SONG STEPHANIE MILLS (Concord/Atlantic 880 160-7)
26 ICE CREAM CASTLES THE TIME (Warner Bros. 7-29247)
27 COOL IT NOW NEW EDITION (MCA-52455)
28 BE A WINNER YARDBOVER & PRODUCTIONS (Total Experience/RCA TE1-2403)
29 FRAGILE...HANDLE WITH CARE* CHERRIELEE (Tabu/CBS ZS4 04596)
30 THERE GOES MY BABY DONNA SUMMER (Fonton 7-29811)

RECORDS TO WATCH

I CAN'T FIND — Smokey Robinson (Tamla/Motown)
PARTYLINE — Brass Construction (Capitol)
SHINE SHINE — Barry Gibb (MCA)
SOME GUYS HAVE ALL THE LUCK — Rod Stewart (Warner Bros.)
BOP TILL YOU DROP — Rick Springfield (RCA)
SATISFY ME — Billy Satellite (Capitol)

CASH BOX Subscription Blank

330 W 58th Street, New York, N.Y. 10019 (212) 586-2640

NAME

COMPANY

ADDRESS BUSINESS HOME

CITY STATE/COUNTRY ZIP

NATURE OF BUSINESS

DATE SIGNATURE

OUTSIDE USA FOR 1 YEAR

AIRMAIL $199.00

FIRST CLASS STEAMER MAIL $170.00

 Please check Classification:

☐ DEALER

☐ ONE-STOP

☐ DISTRIBUTOR

☐ RACK JOBBER

☐ PUBLISHER

☐ RECORD COMPANY

☐ DISC JOCKEY

☐ JUKEBOXES

☐ AMUSEMENT GAMES

☐ VENDING MACHINES

☐ OTHER
**TWO TIGERS™**

All the adventure of an authentic WWII air battle. This specially designed cabinet comes equipped with two steering columns, music and sound effects. Choose from one-to-one combat, team maneuvers, or solo mission. Steer the fighter plane to victory by firing on enemy planes and floating mines. Rely on your arsenal of bombs to disarm the ship below. Once a ship sinks you can wear your wings proudly!

**SPY HUNTER™**

Take the wheel, step on the gas and prepare for a high-speed espionage adventure. Shift into high-gear and race against the clock. Accumulate mileage and increase your arsenal of weapons. Beware of deadly enemies: They have many disguises. Bally Midway's ARTIFICIAL ARTIST sound system is keyed to follow the fast pace of the game. Fully integrated game play, music and graphics all add up to an exciting video driving experience.

Available in sit-down or upright models.

**GAPLUS™**

Position your eight-way joystick and man your firing button—Gaplus is on the attack! They are a colony of killer outer space insects...and their sting is lethal. Gaplus appears on the screen in different forms and flight patterns. Zero in on the Queen and fire in rapid succession. She is the keeper. Accumulate bonus points while playing the challenging stage. This is a continually changing high energy game which will provide all the thrill your players are looking for.
It Started As A Lionel Richie Album And Became A GREATEST HITS ALBUM...

"All Night Long"
"Running With The Night"
"Hello"
"Stuck On You"
and now the next #1 single
"PENNY LOVER"

If ever an album has lived up to its name, it is: CAN'T SLOW DOWN

A blending of writing and performing that is uniquely LIONEL RICHIE